

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

SUMMER READING

July/August 2012

CLEVELAND ART



FROM THE DIRECTOR

Dear Members,



First, I wish to thank all of you who attended and spread the word about *Rembrandt in America*, which proved to be our most popular exhibition in a few years, with more than 75,000 visitors. It was a memorable experience.

We begin July with *Youth and Beauty: Art of the American Twenties*, which opens on July 1. In the aftermath of World War I, the realities of modernity were both inspiring and sobering. Artists responded in a variety of ways—some embracing the machine age and creating work that celebrated industry, others consciously turning to the human form and to natural subjects as a reaction against perceived dehumanization. All pursued their visions with a high-level energy commensurate with the vibrant, sometimes wild flavor of the decade of the 1920s. This exhibition gathers key works from that period, including many that have come to be considered quintessentially American expressions: industrial landscapes by Charles Sheeler, scenes from the world of jazz by Aaron Douglas, flowers by Georgia O'Keeffe, and portraits by the great photographers of the age. This museum itself was in its first decade then, and Cleveland was still in the midst of its first great boom. A variety of programs that support the exhibition include gallery tours, lectures, films made in the Roaring Twenties, and even architectural tours of 1920s landmarks in Cleveland.

Also opening this summer is Barbara Tannenbaum's first exhibition as our curator of photography. *DIY: Photographers & Books* explores the burgeoning world of print-on-demand books made possible by online services such as Blurb. The walls of the photography galleries will get a rest, as the exhibition will be presented on a vast tabletop, with visitors encouraged to pick up and leaf through the books on display.

The July/August magazine is our "summer reading" issue, and once again we have a rather eclectic mix of articles. In addition to Mark Cole's piece on *Youth and Beauty* and Barbara Tannenbaum's on *DIY*, we have an introduction to Sonya Rhie Quintanilla (our new curator responsible for Southeast Asia), a look at the art of ikebana flower arranging in preparation for a fall event presented by the Womens Council, a peek at two new collection books to be available this fall, a preview of the new medieval galleries (opening with the Renaissance and Islamic galleries in December), the saga of how the museum's nearly half a million books have played "musical stacks" during our eight-year construction project, a piece on athletes in art (in honor of the 2012 Olympic Games), a research project that reveals the role our first director Frederic Whiting played in creating the first urban cultural district in the world, an article on the economic impact of the museum in the region, and a look at the new atrium opening this fall.

This last story, though brief, denotes a monumental milestone in our renovation and expansion project: we will no longer have to make everyone walk through winding basement corridors just to get to the galleries. That is, very soon the new museum will begin to function as architect Rafael Viñoly first envisioned it over a decade ago. It will take until late next year before all the new areas open, but the experience of the Cleveland Museum of Art—as a space in which to move, contemplate, discuss, and otherwise share our love of human creativity and appreciate its greatest achievements—will be here.

David Franklin
The Sarah S. and Alexander M. Cutler Director

CLEVELAND ART

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Ohio Arts Council
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PROGRAMS IN THE ARTS



ON VIEW

Modern Gothic: The Etchings of John Taylor Arms June 9–September 30.

John Taylor Arms (1887–1953) is one of the foremost American printmakers of the first half of the 20th century. Trained as an architect, he spent the majority of his 50-year career documenting Europe's great Gothic churches. He viewed printmaking as a vehicle for disseminating images of subjects that would uplift and inspire contemporary society.

Youth and Beauty: Art of the American Twenties July 1–September 16.

How did American artists represent the Jazz Age? The exhibition brings together for the first time the work of more than 60 painters, sculptors, and photographers who explored a new mode of modern realism in the years between WWI and the Great Depression. See more than 130 works by artists including Ansel Adams, George Bellows, Thomas Hart Benton, Aaron Douglas, Walker Evans, Edward Hopper, Isamu Noguchi, Georgia O'Keeffe, and Grant Wood.

COVER

Gloria Swanson
(detail, full image right) about 1925.
Nickolas Muray (American, born Hungary, 1892–1965). Gelatin silver print; 32.4 x 23.8 cm. George Eastman House, International Museum of Photography and Film, Rochester, New York, Gift of Mrs. Nickolas Muray. Image © Estate of Nickolas Muray



Youth and Beauty was organized by the Brooklyn Museum. Major support for this exhibition and the accompanying catalogue was also provided by the Henry Luce Foundation, the Martha A. and Robert S. Rubin Exhibition Fund, The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, and the National Endowment for the Arts.

Presenting sponsors

Baker Hostetler



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Double-page spread from Desri Edkins 2009. Desri Edkins (American, born 1974). Offset lithography; 16.9 x 17.1 cm (closed). Courtesy of the artist

DIY: Photographers & Books August 11–December 30. This exhibition is the first museum show to focus on the impact of print-on-demand publishing on contemporary photographic practice. Instead of images on the wall, the room will be dominated by a long

table with a visual banquet of over 100 photobooks. A diverse group of artists will be at this table, from international, national, and northeast Ohio artists to students and alumni of the region's top photography programs.

COMING UP

Mary Cassatt and the Feminine Ideal in 19th-Century Paris October 13, 2012–January 21, 2013. Primarily drawn from the permanent collection, this exhibition will juxtapose the museum's strong holdings of works on paper by Mary Cassatt with images of women by her contemporaries such as Edgar Degas, Camille Pissarro, Berthe Morisot, Auguste Renoir, James Tissot, and Henri de Toulouse-Lautrec. Organized thematically, the exhibition will explore 19th-century visions of femininity ranging from the bourgeois wife and mother to peasant women of the countryside in the midst of rural labor to urban women at work in the ballet and the brothel.

Wari: Lords of the Ancient Andes

October 28, 2012–January 6, 2013. Between 600 and 1000, long before the Inca, the Wari forged a complex society widely regarded today as ancient Peru's first empire. The first exhibition of its kind in North America opens up this exciting yet virtually unknown episode in history through more than 100 startlingly beautiful art works: masterful ceramics, precious ornaments made of inlays of gold and silver, sculpture, and sumptuous garments from one of the world's most distinguished textile traditions.

Organized by the Cleveland Museum of Art. The exhibition is sponsored in Cleveland by Hahn Loeser & Parks LLP. Made possible in part by the National Endowment for the Humanities: Exploring the human endeavor. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Support for exhibition programming has been provided in part by Georgia and Michael DeHavenon and by the Ohio Humanities Council, a state affiliate of the National Endowment for the Humanities. Research for this exhibition was supported by a Curatorial Research Fellowship grant from the Getty Foundation. Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

Youth and Beauty

A new exhibition focusing on the American 1920s reflects artists' ambivalent response to modernity

Speakeasies. Charlie Chaplin. The Harlem Renaissance. Bobbed hair. The Golden Age of Radio. *Steamboat Willie*. The Cotton Club. Women's suffrage. "Lucky Lindy." The Charleston. Raccoon coats. The Scopes trial. The "It" Girl. "Sweet Georgia Brown." Babe Ruth.

For many of us, the term "Roaring Twenties" conjures up a rather raucous decade in American history, a giddy and prosperous period bookended by the cataclysmic events of World War I and the Great Depression. In the popular imagination, it has become a time often remembered for its soaring skyscraper cities, jazz standards, Lost Generation literature, bootleggers and gangsters, flappers and Fords. Considering the multiple Oscars recently awarded to the "silent" movie *The Artist*, the ongoing popular and critical acclaim for the HBO series *Boardwalk Empire*, and the forthcoming big-budget film adaptation of F. Scott Fitzgerald's *The Great Gatsby* starring Leonardo DiCaprio in the title role, our fascination with the 1920s only continues to grow.

This summer, the era comes even more alive when the Cleveland Museum of Art hosts *Youth and Beauty: Art of the American Twenties*, a captivating exhibition presenting the first wide-ranging look at the decade's painting, sculpture, drawing, and photography. A generous survey showcasing more than 130 images of American people, places, and things, *Youth and Beauty* reveals a nation coping with a host of dramatic social and cultural transformations, ultimately trading a staid Victorian past for a future of startling—and sometimes bewildering—modernity. Loans for the exhibition, almost all of which are making their Cleveland debut, have been secured from a host of distinguished public and private collections across the United States. More than 60 artists are represented, among them such luminaries as Ansel Adams, George Bellows, Thomas Hart Benton, Edward Hopper, Georgia O'Keeffe, and Grant Wood. Organized by the Brooklyn Museum where it was launched, and subsequently displayed at the Dallas

EXHIBITION

Youth and
Beauty: Art of
the American
Twenties

July 1–
September 16

Lighthouse Hill

1927. Edward Hopper (American, 1882–1967). Oil on canvas; 73.8 x 102.2 cm. Dallas Museum of Art, Gift of Mr. and Mrs. Maurice Purnell 1958.9. Image © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art



Self-Portrait with Rita 1922. Thomas Hart Benton (American, 1899–1975). Oil on canvas; 124.5 x 100 cm. National Portrait Gallery, Smithsonian Institution, Washington, D.C., Gift of Mr. and Mrs. Jack H. Mooney. Photo: National Portrait Gallery, Smithsonian Institution/Art Resource, NY



MEMBER DAYS

Wednesday, July 18, 6:00–9:00
Curator's preview
Friday, July 20,
5:00–9:00
Happy hour
Sunday, July 22,
12:00–5:00
Family Day
All free.
See page 37 for
more information
and watch your
mailbox
for a special
exhibition kit.

The accompanying catalogue is supported by the Henry Luce Foundation and by a Brooklyn Museum publications endowment established by the Iris and B. Gerald Cantor Foundation and the Andrew W. Mellon Foundation.

Museum of Art, *Youth and Beauty* makes the final stop of its tour in Cleveland.

The 1920s were a time when American artists responded to their rapidly changing world by creating works that conversely evoked clarity, order, and stillness. Confronted with situations and environments altered fundamentally by mechanization and urbanization, as well as shifts in attitudes toward the human body and behavior, artists adopted a distilled realism in order to discover organization amid turmoil, and to fashion something that felt appealingly authentic and grounded. Some looked to Old Master art for inspiration, while others took cues from recent avant-garde developments. Whatever their stylistic sources, most twenties artists were united in their drive to idealize modern existence. Time and again in the art of the period, one encounters images that highlight human and natural beauty, and capture the youthful potency of America's emerging industrial landscape.

Fueled by depictions proliferating in motion pictures and advertisements during the 1920s, several artists embraced ideals of physical perfection and concepts of sexual liberation in their work. One especially arresting example is Thomas Hart Benton's *Self-Portrait with Rita*, a brash expression of personal and artistic freedom. Here, the artist presents himself and his wife in the rustic setting of Chillmark, a fishing vil-

lage on Martha's Vineyard where they spent summers both before and after their marriage. Benton credited their unfettered lifestyle in this rustic locale for giving him the "physical sanity" necessary to abandon his earlier preferences for abstraction and instead adopt a modern figural style. Benton's muscular bare chest communicates his masculine strength and virility; his wife's swimsuit—a skimpy type revealing shoulders and thighs—was rarely seen before the mid 1920s, and it would have marked her as a daring, if not downright racy, young woman.

Hollywood and Madison Avenue also played important roles in the widespread preference for close-up views in 1920s art. Whether in the context of a film narrative, an advertising illustration, or a fine-art commission, the close-up became a resolutely modern format of portrayal, whereby proximity and legibility were intended to communicate visual truth. Yet, at the same time, it was acknowledged that a person's external likeness could only hint at his or her complex psyche. Nickolas Muray's entrancing photograph of screen actress Gloria Swanson suggests the complexities possible in twenties close-ups. Here, the sultry perfection



Two Calla Lilies on Pink 1928. Georgia O'Keeffe (American, 1887–1986). Oil on canvas; 101.6 x 76.2 cm. Philadelphia Museum of Art, Bequest of Georgia O'Keeffe for the Alfred Stieglitz Collection, 1987

My Egypt 1927.
Charles Demuth
(American,
1883–1935). Oil and
graphite pencil on
fiberboard; 89.5
x 74.3 cm. Whitney
Museum of
American Art, New
York, Purchase,
with funds from
Gertrude Vanderbilt
Whitney, 31.172.
Photograph by
Steven Sloman.
Courtesy Demuth
Museum, Lancaster,
PA



of Swanson's visage, framed by her bare shoulder and precisely placed hand, creates provocatively conflicting feelings of confrontation and containment. Looking directly at the viewer, Swanson appears to acknowledge her considerable public persona—she was at the time one of the most sought-after film stars in the world—while nevertheless remaining self-enclosed and guarded, ultimately keeping her audience at bay.

Close-up photography influenced the paintings of Georgia O'Keeffe, an artist well represented in *Youth and Beauty* through a half-dozen of her canvases, as well as a pair of portrait photographs taken by her husband, Alfred Stieglitz. O'Keeffe's *Two Calla Lilies on Pink*, one of her most striking creations, zooms in upon blooms so exuberantly oversized that they appear on the verge of bursting through the composition's rectangular border. During the 1920s, callas were highly popular still-life subjects; undoubtedly, artists were attracted by the streamlined simplicity of their form and color. Furthermore, in this era of Freudian psychology, calla lilies, by virtue of their shapes, were seen to symbolize both femininity and masculinity. In light of this, it is perhaps not surprising that critics interpreted O'Keeffe's calla lily paintings as "portraits" of the fiercely independent artist herself, whose career as a painter was one pursued more traditionally by men.

For the first time in our nation's history, in the twenties more Americans were living in cities than in the countryside, a phenomenon signaling the ensuing economic shift from an agrarian to an industrial society. Interestingly, although many artists were drawn to the city as subject, they tended to edit out its crowds and cacophony. In most urban scenes of the 1920s, including iconic images by Charles Demuth and Charles Sheeler, the city is rendered eerily vacant, as if transforming

its sometimes daunting disorder into something more intellectually and aesthetically controlled. Demuth's *My Egypt*, which celebrates the formal beauty of a grain silo in his hometown of Lancaster, Pennsylvania, presents a soaring monument that is, as the title implies, equally transcendent as an ancient pyramid. Sheeler's *Church Street El*, one of the most widely acknowledged masterpieces of twenties art—and, incidentally, a keystone in the CMA's collection of American painting—is a highly abstracted skyscraper window view looking down at a section of lower Manhattan, with the Church Street elevated train and tracks suggested at right. From this resolutely modern vantage point, Sheeler stripped the scene of texture and detail, creating a precisely calculated composition of sleek geometric forms.

A similar reductive approach also surfaces in rural landscapes created during the twenties. Encounters with the American countryside were reshaped at the time, because of the increasingly widespread availability of the automobile and the construction of nearly 100,000 miles of new national highway, both of which transformed motoring into a popular pastime. Edward Hopper was not immune: his newly purchased secondhand Dodge allowed him to explore remote areas, such as Cape Elizabeth, Maine, a strip of land that extends 12 miles into the Atlantic. Here he became entranced by a lighthouse, and a resulting hauntingly austere canvas suggests the exposure of the site and the elemental existence of its inhabitants. With such images in mind, it is small wonder that a fellow artist once described Hopper's art as "silent poetry." ■

PROGRAMS

Gallery talks
Expert lectures
Films made in
the Roaring 20s
Art Cart
Tours of
Cleveland
architecture
See page 28 for
full details.



Church Street El 1920. Charles Sheeler (American, 1883–1965). Oil on canvas; 41 x 48.6 cm. Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund 1977.43

New Curator for Southeast Asia

Noted scholar and curator Sonya Rhie Quintanilla is named the George P. Bickford Curator of Indian and Southeast Asian Art

Renowned curator of Asian art Sonya Rhie Quintanilla, a prolific author and educator, has been named the George P. Bickford Curator of Indian and Southeast Asian Art, following an international search. Quintanilla will have the opportunity to interpret and display the museum's superb Indian and Southeast Asian art collections as those galleries are installed in the new west wing. She succeeds Stan Czuma, who helped to make Cleveland home to one of the greatest collections of Indian and Southeast Asian art in the country during a career here that spanned parts of five decades until his retirement seven years ago.

"The Cleveland Museum of Art is famed for having one of the world's finest collections of art from India and neighboring regions," says Quintanilla, "and for more than 20 years I have turned to the Cleveland collections as a constant source for my research in Indian sculpture and painting. Now I have the privilege of working closely with the entire holdings, including the many unpublished objects. I am particularly delighted to join the curatorial team at Cleveland at such an exciting moment in institutional history, and together with my colleagues look forward to generating landmark exhibitions, groundbreaking research, major acquisitions, institutional partnerships, and programs that promise to be memorable and models for the field."

Quintanilla is currently curator of Asian art for the San Diego Museum of Art and has held that position since 2004. In this role, she curated and organized numerous collection installations. She has also organized *Icon and Ornament: Arts of East Asia*, a complete reinstallation of the San Diego museum's East Asian galleries set to open in September 2012. She has curated and organized traveling exhibitions including the current *Stories and Histories in Indian Paintings from the San Diego Museum of Art at El Museo Thyssen-Bornemisza, Madrid* and the upcoming *Suzhou Splendor: Art and Archaeology of Jiangsu*, which features a selection of highlights from China's Suzhou Art Museum, among them recently excavated thousand-year-old reliquaries from the region's Buddhist pagodas.

Says Chief Curator C. Griffith Mann, "Sonya is a seasoned curator who is well respected by her colleagues in the field. The first major project for Sonya in Cleveland will be the reinstallation of the Indian and Southeast Asian collections, and from this work she has the



opportunity to grow her ideas for exhibitions, projects, and publications."

Quintanilla is a prolific author, and her material ranges from reviews, articles, and essays to books and catalogue entries. Most recently published was her book *Dyeing Elegance: Asian Modernism and the Art of Kūboku and Hisako Takaku*, by the San Diego Museum of Art in association with Marquand Books, Inc. and the exhibition catalogue *Stories and Histories in Indian Paintings from the San Diego Museum of Art*.

Quintanilla, who received her doctorate in South Asian art history from Harvard University, has taught at various University of California campuses and delivered papers at prominent conferences and symposia. Her awards include 2008's South and Southeast Asia Honoree for Hands Across Borders, and fellowships such as the Project Concern International and the Andrew W. Mellon Fellowship in Humanistic Studies, and the Woodrow Wilson National Fellowship Foundation, 1993–1994. She begins her appointment in September. ■■■

Photobook Revolution

Cleveland offers the first museum exhibition on the print-on-demand photobook

Photographs come down off the wall and into visitors' hands in *DIY: Photographers & Books*, an exhibition this fall in the museum's Mark Schwartz and Bettina Katz Photography Galleries. Visitors are encouraged to take a seat and enjoy the most innovative and incisive examples of self-published books by international, national, and northeast Ohio artists, including work by top students from photography programs in area colleges. *DIY* is the first museum exhibition to focus on the flowering of the print-on-demand photobook. This democratic medium makes publishing and acquiring book art affordable to all. Its advent signals the dawn of a new golden age for the photobook.

Until ten years ago, getting a book printed on commercial-quality offset presses at a reasonable price per unit required a print run of at least one thousand. Now, customizable digital presses and web-based printing and distribution services make it possible to produce books rapidly and inexpensively in quantities from one copy to hundreds. User-friendly software, along with the ubiquity of digital cameras, scanners, and personal computers, allows anyone to create a book through one of the print-on-demand companies. Blurb, Lulu, MagCloud, Apple,

and other companies offer free software and publishing through their web sites. Most also offer online bookstores where volumes can be previewed.

Photographers were among the early adopters of this new means of publication, which is not surprising given that the book has been an important vehicle for photographers since the early 1840s. While many artists employ print-on-demand publications as catalogues surveying their past achievements or as brochures to advertise their work, this exhibition specifically addresses books as art, not books about art.

To read a book is to traverse physical and imaginary space and time. In print-on-demand photobooks, journeys both emotional and physical abound. There are books in the exhibition that reveal a South Korean art student's feelings while attending her grandmother's funeral; follow the diaspora of a Chinese merchant family over the last century; accompany an artist seeking echoes of her family's history in Eastern European Jewish life today; and chronicle Naples's Mafia-controlled streets through the accidental killing of a young girl. Riffing through Dutch artist Mishka Henner's *Astronomical* is an epic voyage: this 506-page, 12-volume set is a scale model of our solar system from the sun to Pluto. The width of each page represents one million kilometers.

A number of the books address conceptual issues about photography. Brooklyn-based Herman Zschiegen's *jpeg hex dump* shows how computers read photographs differently than humans without judging which interpretation is more valuable. Since photographs are made using machines, how unique can the photographer's artistic style be? In *Joachim Schmid Is Martin Parr/Martin Parr Is Joachim Schmid*, the artists—both of whom love wit and irony—make art as each other.

Found photographs or images appropriated from the web adorn the pages of numerous print-on-demand books. Andreas Schmidt searched Google images for pictures of people bearing his name to create a book showing *38 Andreas Schmidt*. Which one is the artist? Only a visit to the web will tell you. To create *No Man's Land II*, Mishka Henner perused online communities where men share information on the locations of prostitutes, then searched Google Street Views of those places and found photographs that show women seemingly soliciting sex.

EXHIBITION
DIY:
Photographers
& Books

August 11–
December 30





Photographers, even those with mass-market publications, turn to print on demand to try out new ideas, produce a more casual publication, and disseminate work that is too personal, provocative, experimental, or offbeat to be viable in commercial publishing. Some artists produce a print-on-demand book as a quick, inexpensive way to gain distance on a project in progress, or to aid in concept development along the path to commercial publication. The ease of design and immediate gratification of the print-on-demand process has proved especially attractive to photographers bitten by the diaristic impulse, such as Stephen Shore and Andreas Schmidt.

Much like an artist's sketchbook from the pre-digital era, print-on-demand publishing affords the viewer an intimate glimpse of the artist's thought process. Working with a commercial publisher requires commercial viability and demands compromises with the ideas proffered by the editor, designer, and marketing department. In contrast, print-on-demand books are under the complete control of the artist but cost him or her nothing to produce. All the costs are paid by the purchaser, who need only support the cost for printing, binding, and shipping a single copy.

Print-on-demand technology has begun to have an impact on the way some photographers conceptualize

and shape their projects. Now that a book is within reach for each body of work, many photographers now consider sequencing and how to instill a sense of narrative, movement, or transformation within that sequence while they are devising a project and shooting it. Ironically, just when digital cameras permit photographers to take a profligate number of shots at almost no cost, the book form has encouraged them to consider economy of expression.

Why would a photographer opt for a book rather than an exhibition? Shows are fleeting, but books are relatively permanent. If a show tours, it might reach four or five cities, but books are distributed globally, especially in these days of internet bookstores. Books are portable: they come to the viewer rather than vice versa. And they are likely to reach many more people than an exhibition. Viewing an exhibition is quite different from looking at a book. The former is a public experience that involves social interaction; the latter is an intimate, personal, and tactile adventure.

DIY: Photographers & Books combines both types of experience in the hope that visitors will pore over the books, discuss them with fellow viewers, and perhaps even use their smart phones to go online and purchase favorites while sitting in the gallery. *DIY* offers a visual feast that you can savor at the museum and order carry-out to enjoy at home. ■■■



The Art of Ikebana

See a masterful demonstration of the centuries-old art of Japanese flower arranging

An Ohara *ikebana* demonstration is a cultural experience. It is performance art where the medium is flowers and plants. It is contemporary art where the lines and forms of minimalism are shaped by an acute understanding of and reverence for nature. Moreover, it is traditional art honed by centuries of spiritual meaning and created in an atmosphere of respectful quiet and calm.

On September 14, the Womens Council of the Cleveland Museum of Art, in collaboration with the North American Ohara Teachers Association and the Northern Ohio Chapter of Ikebana, presents one of the leading artists of the Ohara School of Ikebana, Professor Ko Morishita, vice president of the Council of Professors. Assisted by Associate Professor Akihiro Nishi, he will create arrangements that demonstrate how this evolving form has expanded its scope from traditional art into the realm of environmental art. Wakako Ohara, chief executive of the Ohara School, will inter-

pret the creative process on stage, so that admirers of Japanese culture and ikebana can deepen their understanding of both.

Ikebana, which is at least six centuries old, developed from the Buddhist ritual of offering flowers to the spirits of the dead. By the middle of the 15th century, with the emergence of the first classical styles, ikebana achieved the status of an art form independent of its religious origins, though it continued to retain strong symbolic and philosophical overtones. The first teachers and students were priests and members of nobility, but as time passed many schools arose, styles changed, and ikebana came to be practiced at all levels of Japanese society.

The varying forms of ikebana share certain common features, regardless of the period or school. Any plant material—flowers, branches, leaves, grasses, mosses, fruits—may be used. Withered leaves, seedpods, and buds are valued as highly as flowers in full bloom. While a work may be composed of only one or of many different kinds of materials, the selection of each element demands an experienced eye, and the arrangement requires considerable technical skill in order to create a kind of beauty that cannot be found in nature.

What distinguishes ikebana from simpler decorative approaches are its asymmetrical form and use of empty space as an essential feature of the composition. A sense of harmony among the materials, the container, and the setting is also crucial. Ikebana shares these characteristics of the Japanese aesthetic feeling with traditional painting, gardens, architecture, and design.

The natural setting of Japan, a nation of islands and mountains, provides inspiration for the traditional Japanese arts. Much of the land is covered with dense green forests and laced with rivers, ponds, and lakes. The changing pageantry of the four seasons, each with its own distinctive beauty, finds perfect expression in the art of ikebana. The ancient Japanese believed that deities dwelled in nature, in flowers, trees, stones, rain, and wind. Early records show that flowers and plants played an important role in religious rituals and festivals.

Based on the Buddhist triad image of a large central Buddha flanked by two smaller ones, floral offerings consisted of three stems tied tightly together at the bottom and rising out of water. Eventually a three-branch, asymmetrical scalene triangle became the basic form



Autumnal Arrangement An ikebana creation

Paulownias and Chrysanthemums
(detail), late 1700s–early 1800s. Sakai Hoitsu (Japanese, 1761–1828). Two-fold screen; ink and color on gilded paper; 152.7 x 154.9 cm. Gift of the American Foundation for the Maud E. and Warren H. Corning Botanical Collection 1964.386

that underlies the styles of most of the schools of ikebana. Buddhists viewed the flowers' beauty as less important than the symbolism of the virtues assigned to specific flowers and branches. In the museum's gilded paper screen *Paulownias and Chrysanthemums*, the paulownia branch symbolizes nobility, the chrysanthemums simplicity.

During the Muromachi period (1392–1573), Buddhist priests were Japan's intellectual and artistic leaders. This era marked the beginnings of the classical traditional culture that includes ikebana, the tea ceremony, Noh drama, and landscape gardening. The earliest form of ikebana, called *tatehana* ("rising flowers"), was developed by the priest Ikenobo Senkei as part of the decoration for a new style of architecture favored by court nobles. The *tokonoma*, or alcove, evolved from a quasi-religious space to a secular space for the display of aesthetic objects, including ikebana. Great care was taken to place flowers in beautiful containers in harmony with painted scrolls and other art objects.

During the Edo period (1600–1867), ikebana developed into different styles relating to the various influences of the day, notably Confucianism and the Chinese literati. A number of schools of ikebana formed, each with individual headmasters. Beginning in the mid 19th century, Japan opened its doors to the outside world. American and European culture flooded the country, strongly influencing ikebana. New floral materials, species of flowers and plants never seen before in Japan, became available in quantity. The time was ripe for the development of new forms of ikebana. A bold innovator of that time was a man named Unshin Ohara, one of the pioneers of the form called *moribana* ("piled-up flowers"). He introduced the concept of arranging materials over a horizontal plane in a low, wide container called a *suiban*—and thus modern ikebana was born. The Ohara School of Ikebana was officially founded in 1912.

The school's second headmaster, Koun Ohara, further promoted the Ohara School to a broad audience by mounting demonstrations and exhibitions in department stores and other public places. He developed innovative practices such as standing behind a table to create an arrangement in full view of an audience—a practice that will be seen in the upcoming lecture demonstration at the museum.

Ikebana expanded globally after World War II. Third headmaster Houn Ohara systematized the educational organization by forming study groups and chapters throughout the world. Ikebana became a household word, and Clevelanders were at the forefront of this new exposure. The museum's collection of Japanese art inspired the growing number of those interested in



ikebana flower arranging. Demonstrations featuring high-ranking ikebana artists were planned for the public to learn from and enjoy. In 1980, Houn Ohara's son, Natsuki, posthumously named the Ohara School's fourth headmaster, performed a demonstration at the museum's Gartner Auditorium. In 1989, Professor Kazuhiko Kudo of the school was invited to give a demonstration as a Womens Council benefit to raise seed money for its Flower Fund Endowment. Under the leadership of the late Jo Talbott with Ingrid Luders, a grand master of the Ohara School of Ikebana, this event raised the funds needed to provide fresh flower arrangements every week in the north lobby.

This September's lecture demonstration is not only a rare opportunity to experience the creative process by Japanese masters of this art form, but will again benefit the Flower Fund Endowment. Moribana arrangements will depict the natural beauty of landscapes and the beauty of color and plant forms. Ikebana cognoscenti will recognize traditional forms, such as *bunjin*, *heika*, and *rimpa*, as well as newly created *hana-kanade*, a contemporary design by the school's present headmaster, Hiroki Ohara. Each arrangement will emphasize the use of seasonal materials, some selected from local gardens.

In anticipation of the museum's 2013 reopening of the Asian collection in the west wing, the Cleveland Museum of Art and the Womens Council are honored to present this cultural experience to the Cleveland community. It will serve to renew our appreciation of the noble simplicity of Japanese culture and art forms. And the funds raised from this special event will continue to underwrite the visually stunning arrangements in the north lobby that provide a special welcome to museum visitors. ■■■

IKEBANA

Friday, September 14, 5:00–7:00, Gartner Auditorium. A lecture demonstration to raise funds for the Flower Fund Endowment. Tickets available August 14.



The Annunciation by Jaume Ferrer II looked grimy and desiccated before going to the conservation lab for treatment.

Right: Detail of a group of angels before conservation, with yellowed varnish and darkened retouches; and the same detail in process, after cleaning with new fills applied on losses to the ground/paint layers



ANNUNCIATION CONSERVATION

The conservation department has taken the construction project as an opportunity to restore a large number of works. One example is a pair of panels painted in the 15th century by Jaume Ferrer II in Catalonia, Spain—presumably for an altarpiece in a church or palace. This pair entered the collection about 60 years ago. In recent years, the first of the panels, *The Annunciation*, has received a thorough

surface cleaning followed by a careful removal of layers of aged, darkened varnish and discolored retouches from previous restorations. Key tasks were to fill and texture the numerous gaps caused by losses of original paint layers, and to repair abundant fractures to the gesso layer, which disrupted the image. The painted surface is finally structurally sound. In the upcoming months it will receive retouches to

restore the original color and brilliance of this wonderful Gothic panel. When the lower west 1916 galleries open this December, the panel and its companion, *The Nativity*, will be displayed together for a few months. Visitors will be able to compare and appreciate the remarkable effect of a thorough conservation treatment. Then that second panel will itself visit the lab for its own treatment.

—Catalina Vasquez Kennedy

PERSONAL FAVORITE

Portrait of a Man
27 BC–AD 14. Italy, Roman, Augustan period. Bronze.
1928.860. James Muschler grew up in Cleveland Heights, played in the Heights High jazz ensemble, and graduated from the New School for Jazz and Contemporary Music in New York. He plays in the sax-and-drums trio Moon Hooch.

James Muschler, drummer, Moon Hooch Since I was a kid I used to come to this museum and look at this Roman bronze head, starting when I was about three feet high, and I always got the sense that he was looking right at me. Then, as I got taller and taller he was still looking right at me. I am inspired by the fact it has all these dualistic qualities—for example, you can't really tell if this person is really young or really old. And when you try to look into the eyes, you can't really tell if it's a man that knows a little or a man that knows a lot. When I look at the texture of the skin I can't tell if he's worked a lot or a little, or if he's had a lot of

stress in his life, or had a terrible life or a humble life. It seems like he owns a wide spectrum of emotion. For me I feel like his face embodies humanity. If aliens could read human faces, I feel like they could look at this and know what kind of terror and happiness is in the human mind. It's so enigmatic, and that's what I like about this piece.

I don't think human ambition has changed in the past 2,000 years. Any work of art, no matter how old it is, still isn't anywhere near as old as human ambition. I see an ambitious quality in this man. From three feet tall he looked way more ambitious, like a father figure. But even though I see eye-to-eye with him now, it's still there.

For me, art that is an actual physical manifestation of a human being, such as this head, captures the human essence more than any other form of art. Often people look at something that's thousands of years old and they might say, how could I relate to this? These things are so old. Things were so different then. But I think you can look at this face and see that the human condition hasn't changed much.



ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Joan Miró: The Ladder of Escape, National Gallery of Art, Washington, through August 12. Includes the CMA work *Nocturne*.

Van Gogh: Up Close, National Gallery of Canada, Ottawa, through September 2. Includes *The Large Plane Trees (Road Menders at Saint-Rémy)*.

Rembrandt in America (co-organized by the Cleveland Museum of Art); Minneapolis Institute of Arts, June 24–September 16.

Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939, Nelson-Atkins Museum of Art, Kansas City, through August 19; Carnegie Museum of Art, Pittsburgh, September 13, 2012–February 24, 2013; New Orleans Museum of Art, April 14–August 19, 2013; Mint Museum of Art, Charlotte, September 21, 2013–January 19, 2014. Includes CMA works by Alexis Falize, the Sèvres factory, the firm of Ferdinand Barbedienne, Thorvald Bindesbøll, and Jules-Constant Peyre.

Medieval Masterpieces

Newly renovated galleries in the 1916 building opening this December will showcase museum favorites

As a major step in the phased reinstallation of its collections, two years ago the museum unveiled the newly reinstalled lower-level galleries of the eastern half of the 1916 building. Included in that unveiling was the suite of early medieval galleries featuring Early Christian, Byzantine, and Western medieval art through about 1300. The balance of the medieval holdings, including works up to about 1500, plus Renaissance and Islamic art, are currently being installed in new galleries in the western portion of the same floor, across from the Plain Dealer Lobby, with a planned opening in December.

Many of these late medieval treasures, including sculpture, stained glass, panel painting, illuminated manuscripts, and tapestries, will return to view after an absence of seven years. The new installation will include signature objects that define the museum's medieval collection as one of the most important internationally. The character of the collection reflects works that are either unique to Cleveland or else not readily duplicated in other museums.

One of the most emblematic works is the Gothic table fountain dating to 1320–40. This rare object is the most complete example of its type known to have survived from the Middle Ages. Medieval inventories show that such small fountains, generally made from precious metals, once existed in large numbers. Some must have

been made for temporary use and linked to a particular great ceremonial or social event. The museum's fountain is an exquisite piece of Gothic architecture in miniature. Originally, it stood in a large catch basin. Scented water, pumped through a central tube, would have emerged at the top through a series of nozzles creating water jets. These in turn forced rotation of the water wheels and rang the tiny bells. Such fountains likely were mounted on tripods or small side tables to be admired for the beauty of their craftsmanship. As feats of technical ingenuity, they were intended to entertain guests through the motion of cascading water and the accompanying sound of ringing bells. The museum's sumptuous fountain illustrates a type of object that was much loved by the Valois princes of France, including the dukes of Burgundy. Such objects embodied aristocratic values: magnificence in appearance, ceremony, and surroundings. Splendid goldsmith work, illuminated manuscripts, tapestries, music, and pageants were emblematic of status, wealth, and power.

During the late Middle Ages, the dukes of Burgundy were the wealthiest and most powerful aristocrats in northern Europe, controlling an expanse of territory that included all of modern Belgium and much of northern France. The dukes commissioned sculptors and painters of great renown to decorate and celebrate their magnificent court in Dijon. Returning to display in

Three Mourners from the Tomb of Philip the Bold, Duke of Burgundy
1406–10. Claus de Werve (Netherlandish, c. 1380–1439). Alabaster, h. 41 cm. Purchase from the J. H. Wade Fund 1940.128 and Bequest of Leonard C. Hanna Jr. 1958.66–67



the newly installed galleries will be the fabled mourners from the tomb of Philip the Bold, Duke of Burgundy (1364–1404), of which the museum has three. These small alabaster statuettes known as mourners have evoked a sense of awe and mystery as well as curiosity and admiration throughout most of their history. Forty-one such mourners were originally arranged in processional rank around the sides of the ducal tomb within a marble arcade in a Carthusian monastery, the Chartreuse de Champmol, near Dijon. The mourners, realistically carved by the court sculptor Claus de Werve, remain the most famous elements from Philip the Bold's tomb. Highly individualized (no two are alike), they retain minute details of costume and facial features. The faces of some are almost portrait-like in their depiction of facial creases and expression, as if to suggest actual individuals, while the faces of others are fully or partly obscured by their cowls.

The tomb of Philip the Bold is celebrated as one of the most sumptuous and innovative of the Middle Ages. Philip planned early and commissioned his tomb in 1384 from his court sculptor, Jean de Marville. The design featured two large slabs of black marble. The upper slab supported a prominent effigy of the duke lying in state between figures of flanking angels, while between

the slabs was an intricate open arcade filled with the 41 remarkable alabaster mourners. Though the tomb's design and initial construction was the work of Marville, responsibility passed to Claus Sluter after Marville's death in 1389. After Sluter's own death in 1406, work continued on the tomb by his nephew Claus de Werve until the project's completion in 1410. The tomb was destroyed during the French Revolution, though the mourners and other fragments have been preserved. Cleveland's mourners are the only extant fragments of the tomb outside of Dijon.

The late Middle Ages witnessed the rise of strong, royalty-based nation states, particularly the kingdoms of England and France, and the Christian kingdoms of the Iberian Peninsula (Aragon, Castile, Navarre, and Portugal). Trade continued to flourish and towns prospered. Art for public and private devotion formed an important export market. During the Age of Discovery, Europeans, led by the Portuguese and Spanish, and after 1495 by the French and English, established contact with Africa and the Americas. One of the towering patrons of art in Spain was Queen Isabella the Catholic (reigned 1474–1504).

Among the great masterpieces of medieval manuscript illumination is the sumptuous and exceptionally preserved book of hours once owned by Isabella. This deluxe manuscript was intended not for a cleric, but for the private devotions of a layperson. Isabella's coat of arms and personal motto embellish the book's frontispiece, establishing her ownership of the volume. It was likely presented to her as a gift, though the circumstances of this transfer remain unknown and undocumented. A great lover of Flemish art, Isabella is known to have treasured her many devotional books. They were largely kept in her private library at the palace, the Old Alcazar, in Madrid where they would have been available for use in her private chapel.

With her husband, Isabella was granted the title of Catholic Monarch by Pope Alexander VI, of whose secularism Isabella did not approve. Along with the physical unification of Spain, Isabella and Ferdinand embarked on a process of spiritual unification, trying to bring the country under one faith, Roman Catholicism. Isabella was extremely pious and orthodox, and as a result commissioned much religious art for private use in her residences and private chapels.

Isabella's book of hours, one of the finest preserved, was illuminated by a circle of highly organized and distinctly talented manuscript painters active in the two Flemish cities of Ghent and Bruges at the close of the 15th century. The Ghent-Bruges school represents the culmination of Flemish book painting, whose products were widely exported. Its main features were the

Table Fountain
about 1320–40.
France, Paris. Gilt-silver with translucent enamel; h. 33.8 cm. Purchase from the J. H. Wade Fund 1924.859



The Hours of Queen Isabella the Catholic about 1500. Flanders, Ghent and Bruges. Tempera and gold on vellum; 23.5 x 17.3 cm. Leonard C. Hanna Jr. Fund 1963.256

use of rich colors, decorative and illusionistic effects, a love of landscape, and a strong sense of visual narrative. Manuscripts produced by this circle of artists are renowned for the decoration of their borders, which typically feature a rich variety of realistically painted flowers, scrolling acanthus leaves, birds, and butterflies. This distinctive innovation in border decoration emphasized realistic motifs that cast shadows onto colored grounds to create a *trompe l'oeil* effect.



In Germanic central Europe during the close of the 1400s, the emperor and his court, as well as members of the nobility and the clergy, remained the most important patrons of the arts and architecture during the waning years of the Middle Ages. In addition, the economic boom experienced by many German cities created a new class of patrons that consisted of merchants and burghers, as well as guilds and confraternities. Looking for opportunities to display their wealth, piety, and pride, they furnished churches and private chapels with cycles of stained-glass windows, devotional sculptures, or painted altarpieces commissioned from the most accomplished artists of the period.

Two sculptures by the German master Tilman Riemenschneider will highlight the new gallery dedicated to Late Gothic Germany and Austria. These sculptures, representing Saints Stephen and Lawrence, along with



two female saints preserved in Frankfurt (Historisches Museum), are believed to be the only remaining fragments of a large altarpiece carved by Riemenschneider for the Dominican convent in Rothenburg in Franconia (demolished in 1813).

Each saint wears a dalmatic

(wide-sleeved robe) to indicate his status as a deacon in the early Church, and each holds a symbol of his martyrdom—St. Lawrence a grill and St. Stephen some stones—to indicate their deaths by burning and stoning.

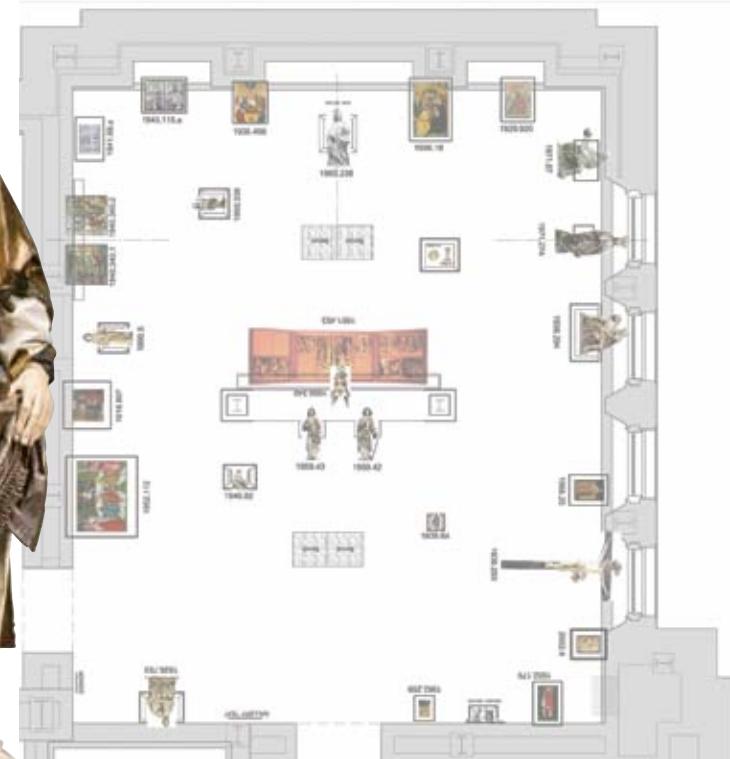
Art in Germany through the early 1500s remained firmly anchored in the Gothic style with its associated interests in realism. Riemenschneider—a recognized master in both stone and wood—was one of the most prolific and versatile sculptors of this style, his flourishing workshop employing as many as 40 apprentices in sculpting, wood-carving, and painting. He became a wealthy landowner in Würzburg, eventually rising to councilman and mayor. Noted for their dreamy, melancholic, and introspective quality of expression, Riemenschneider's sculptures display remarkable attention to detail.

These and other important works from the collection will prove a visual feast in their new and refreshed settings. During their time off display, many were conserved and cleaned to ensure they look their best. New works of art acquired during the intervening years will be introduced in December. The new galleries will undoubtedly prove to have been well worth the wait. 

Saints Lawrence and Stephen about 1502–10. Tilman Riemenschneider (German, c. 1460–1531). Polychromed and gilded linden-wood; h. 93.8 cm and 93.5 cm, respectively. Leonard C. Hanna Jr. Fund 1959.42–43

And Their Gallery

Installation floor-plan showing object locations in part of the lower 1916 west area



Vagabond Volumes

During the construction project, the library has had to find a few different homes for its half a million books

When people think of libraries they naturally think of books, and the Ingalls Library has a lot of them: with more than 467,000 volumes it is one of the largest art research libraries in the United States. Visitors to the library, however, typically see very few bound volumes; instead they encounter reading tables, periodicals, a reference area, and meeting rooms, prompting the natural question, “Where *are* all of the books?” Short answer: The stacks, the area of a library in which most of the books and bound materials are shelved, are located in the renovated basement of the 1916 building. But that is a small part of the story. The question of how to store and provide access to those nearly half a million volumes in the midst of a massive museum construction project has consumed the staff of the library and archives for the past six years.

Museum staff, students, faculty, and frequent public users of the Ingalls Library routinely mine the depth and breadth of the library’s collections in order to do



research associated with new acquisitions, exhibitions, publications, programs, papers, and objects in personal collections. In addition, visitors to the Ingalls Library’s programs very much enjoy the resources to which they are introduced, ranging from rare books such as the unparalleled collection of Kelmscott Press books to the collection of museum-produced publications that document objects in the art collection. But the behind-the-scenes work that has gone into housing the collections, making them accessible, and accommodating growth has been enormous, testing our spatial intelligence, mathematical and statistical abilities, and overall planning and scheduling skills—not to mention our ability to work as a team.



The program of the museum’s construction project located the public and staff areas of the library and archives in the renovated Breuer building. The collection is housed in three separate areas, two of which were completed by 2008 when the library had to vacate the 1983 building. Early on, it was clear that 25 percent of the collection would not fit into the two new areas, and plans were made to select approximately 100,000 volumes for onsite storage. While the move of the remainder of the library collections—approximately 350,000 volumes, between April and August of 2008—into their new home was complex and time-consuming, even more so was the work involved in determining what materials might be appropriate candidates for inaccessible storage. Guidelines from university libraries with storage facilities were examined, the curatorial staff consulted, and a set of criteria established. The library staff then set about the work of culling the collection for materials fitting the criteria, packing boxes, creating an inventory of each box, numbering and color-coding the boxes, changing the online public catalog records to say “unavailable,” and determining the amount of square footage needed to store the boxes.





In all, 4,086 boxes of books were moved by a commercial moving company into a vacated space in the 1916 building. The boxes were stacked four and five high with a three-foot aisle around the perimeter and down the middle of the space. In November 2011 the 4,086 boxes were moved by the same commercial movers into a swing space under the new atrium. Using the inventory created at the time of packing, library staff prepared a grid on the floor that corresponded to the subject areas of the boxed materials. Boxes were stacked even higher this time around!

The next step was to calculate the manner in which the materials in the two existing stack areas had to be shifted to accommodate the reintegration of the 100,000+ items in storage plus future growth of the collection. Because materials were selected from all subject areas they could not just be placed at the end of what was already on the shelves. And the extent of the materials meant they could not all fit into one discrete stack area. Therefore, calculations began as to the best possible way to shift

Video Stills From the YouTube video, "Behind the Scenes: The Ingalls Library Moves 100,000 Items"



existing materials. The concept was simple enough, but the execution required 9,723 shelves to be reconfigured, with each shelf measuring roughly three lineal feet. Laid end to end it equaled 5.52 miles of shelving, enough to stretch from the museum to Public Square and slightly beyond. Stacked end to end vertically, the 9,723 shelves stretched 41 times the height of the Terminal Tower. Once a plan was in place, all the shelves were labeled with information to indicate what items would move to and/or from each one. Our expert team of commercial movers assisted with the shifting of 360,000+ items, moving them as indicated by the labels.

The library and archives staff sprang into action, moving the 4,086 boxes, unpacking each one, order-

ing the contents, adjusting the online catalog to indicate that they were now available, and shelving items in their proper place. The library was closed December 21, 2011 through January 16, 2012 to allow staff to focus on this task. Over the course of four weeks we shelved approximately 56,000 items. The remainder of the project was accomplished through the determined efforts of the circulation staff with help from two additional part-time staff.

The three stack areas are now home to the entire collection. Museum staff are once again able to access the stacks and browse the collections intact. Researchers nationwide and worldwide are able to take advantage



of all our resources by requesting previously unavailable items on interlibrary loan or by having those items scanned in answer to research needs.

The opportunity to work with the collection in such an intimate manner highlighted the dire need for the conservation of many items and the necessity of a cohesive preservation plan moving forward. As is the case in many libraries, space for the collections will be an ongoing challenge. Proactive collection development and collection management decisions will need to consider the digitization of appropriate materials and the acquisition of materials in new formats such as e-books.

For a closer look at the project, check out our YouTube video, "Behind the Scenes: The Ingalls Library Moves 100,000 Items." For more information, visit our web site at library.clevelandart.org. 

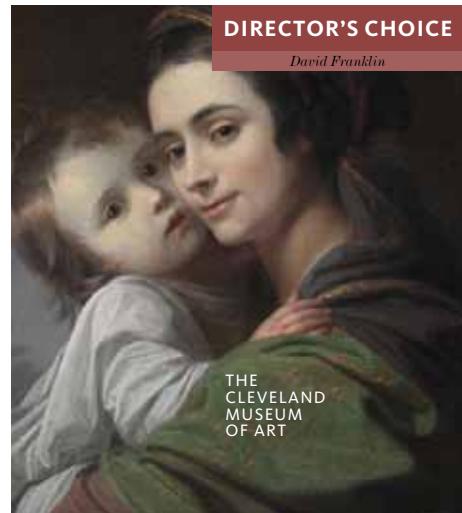


Coffee Table Collection

Two forthcoming books offer collection highlights in a format suitable for the living room



Treasures from the Cleveland Museum of Art



DIRECTOR'S CHOICE

David Franklin

THE
CLEVELAND
MUSEUM
OF ART

Two new books focused on the collection will be published this fall: *Treasures from the Cleveland Museum of Art* and *Director's Choice: David Franklin*. In the works for several years, both celebrate the closing stages of the museum's renovation and expansion project. They will be available in the museum store.

The Cleveland Museum of Art is renowned for the quality and breadth of its collection, which includes more than 40,000 objects and spans 6,000 years of achievement in the arts. *Treasures*, an exquisitely illustrated volume, features masterworks from each curatorial area: African art, American painting and sculpture, ancient Egyptian art, ancient Near East and Greek and Roman art, art of the ancient Americas, Asian art, contemporary art, decorative art and design, drawings, European painting and sculpture, Islamic art, medieval art, modern art, photography, prints, and textiles. Among the masterpieces are liturgical objects from the famed Guelph Treasure, Japanese screens from the Kamakura through Edo periods, *River and*

Mountains on a Clear Autumn Day by Dong Qichang, *The Crucifixion of Saint Andrew* by Caravaggio, *Cupid and Psyche* by Jacques-Louis David, *Stag at Starkey's* by George Bellows, *The Dream* by Salvador Dalí, and *La Vie* by Pablo Picasso, among many others. Featuring new, accessibly written scholarship by the curatorial staff, this book is the definitive resource on the museum's world-renowned collection and essential for all those interested in art history.

In *Director's Choice*, David Franklin, CMA director since September 2010, provides a personal tour of some of his favorite works in the collection. Accompanied by full-page illustrations and details, each of the 38 entries discusses an object in personal terms, explaining why Franklin considers it a highlight. Works range from ancient to contemporary, including Renaissance and old master paintings such as *Christ and the Virgin in the House at Nazareth* by Francisco de Zurbarán, as well as lesser known works such as *Writing Box with Spitting Courtesan* from the Japanese Edo period. ■

Treasures from the Cleveland Museum of Art 10½ x 12 inches, hardcover, 352 pages, more than 200 color illustrations, \$60.00

Director's Choice: David Franklin, The Cleveland Museum of Art 6½ x 7½ inches, paperback, 80 pages, more than 50 color illustrations, \$12.95

Cultural Visionary

The museum's first director, Frederic Whiting, was instrumental in bringing to life the first cultural center in the history of city planning

At the turn of the last century, monumental groupings of public buildings were created in city after city in the United States, inspired by the legacy of the 1893 World's Columbian Exposition in Chicago and the planning of the National Mall in Washington, D.C., in 1901. Over the next three decades, the concept of the civic center would bifurcate into two conceptually and geographically distinct types: the downtown civic center, composed of governmental and judicial buildings; and the suburban cultural center, locus of educational and cultural institutions including museums, libraries, parks, monuments, and schools, usually emerging several miles away from downtown near elite residential districts.

Cleveland, as it turns out, is perhaps the earliest and most paradigmatic example of the civic center–cultural center bifurcation. The Group Plan of 1903, devised by Daniel H. Burnham, John M. Carrère, and Arnold W. Brunner, created a formal mall or “Court of Honor” in the downtown core, around which a new city hall, courthouses, an exhibition hall, and other structures were proposed. Some thought had been given to including an art museum in this group, but it was finally decided to locate the museum in University Circle some five miles to the east, where Western Reserve University and Case School of Applied Science had been neighbors near Wade Park since the 1880s. When the new museum debuted in 1916, a stark contrast was noted between the imposing, rigid formality of the downtown Group Plan and the informal character of the nascent “University Circle group,” each appropriate for its purpose. In 1929, the *Plain Dealer* labeled these districts as “civic center” and “cultural center” respectively, a contrast of typologies that was a first in city planning history—one that most American cities would imitate only after World War II.

Last fall I was granted special permission to examine a selection of unprocessed materials at the Western Reserve Historical Society (WRHS), courtesy of John Grabowski, its longtime director of research and editor of a number of its architectural and historical publications (and a professor in the department of history at Case Western Reserve University). Archivists for the most part have not yet begun to catalog these materials, which were donated over a period of decades from a variety of sources. These materials have allowed me to begin to construct a portrait of a previously obscure period in the planning of University Circle.

Benjamin S. Hubbell (1867–1953) and Dominick W. Benes (1857–1935) were the architects of the Cleveland Museum of Art (1916) and partners in a prolific Cleveland firm. Sometime in the late 1910s and early 1920s, Hubbell & Benes had sketched a number of plans for a proposed cultural center at University Circle to surround the museum, but only a very few disparate and undated sketches were ever exhibited or published. In 1918, Hubbell formed the University Improvement Company with members of the Cleveland Chamber of Commerce, as a “land bank” to buy up University Circle properties to prevent their commercial development.

The architects were connected to Frederic Allen Whiting, director of the new museum, through J. H. Wade II, the sensitive and cultivated heir of the Western Union telegraph fortune who eased land restrictions to allow the museum to locate in Wade Park. Jeptha Wade was the forceful trustee who had handpicked Hubbell

Frederic Allen Whiting The museum's first director had an ambitious, comprehensive vision for a cultural center built around his new museum.



CLEVELAND MUSEUM OF ART ARCHIVES (BOTH)



Jephtha Homer Wade II Great early museum benefactor

& Benes as the museum's architects and later affirmed Whiting as its founding director. He was also one of the principal stockholders in Hubbell's University Improvement Company, as well as a discerning art collector whose donations and advice to Whiting were crucial in the formation of the museum's permanent collection.

The unprocessed materials among the Benjamin S. Hubbell Papers at the WRHS include correspondence, minutes of meetings, glass slides, and other documents of the University Improvement Company, donated over a period of decades from a variety of sources. Many accessions arrived only after the last significant scholarship on University Circle had been published more than 30 years ago. Just a handful of key finds among this selection allowed me to connect the dots among already processed but largely overlooked materials at the historical society and other Cleveland archives.

During the 1920s, Whiting was a driving force behind the Conference for Educational Cooperation, which produced a series of nationally influential events and publications. In light of information in the Hubbell papers, hundreds of pages of correspondence and mimeographed reports generated by Whiting and the Conference—lodged at the historical society, the CMA's museum archives, and the Case Western Reserve Uni-

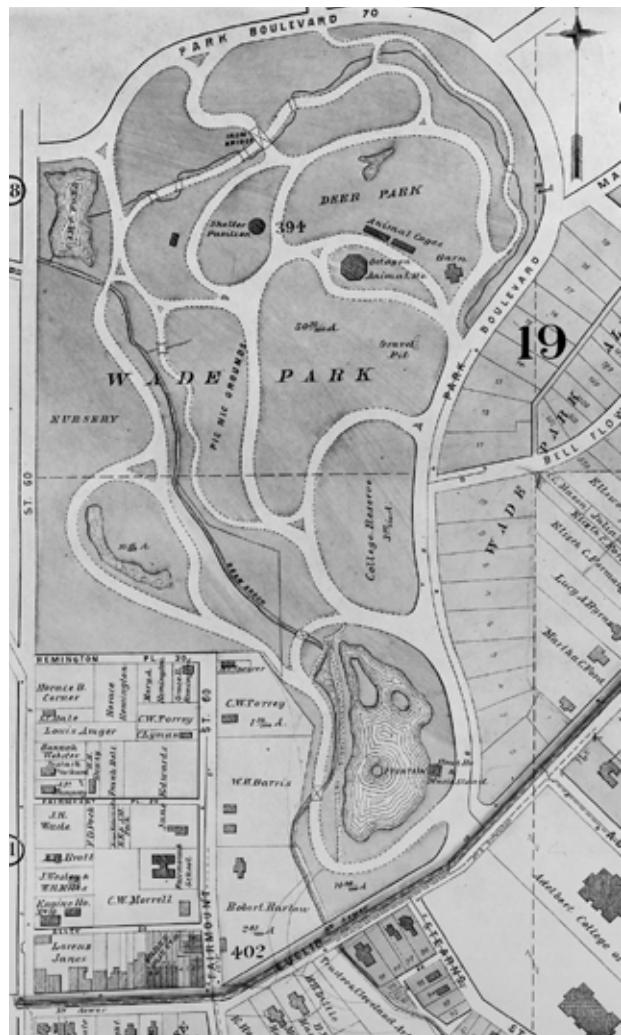
versity archives—take on much greater significance. These writings, hitherto largely ignored, now reveal their true significance as the earliest sustained attempt to think through the concept of the urban cultural center.

The most important object among the unprocessed WRHS materials is the 1916 plan by Hubbell & Benes, donated by Virginia Hubbell, Benjamin's sister, in 1988. The horizontal wood-mounted plan, with north oriented to the left, measures 102 x 65.5 inches and is surrounded by a flat, gold-painted four-inch border. It is dated May 1916 in the lower right corner. The drawing has darkened considerably over the years and suffered some damage, but is substantially intact. Photographs among the unprocessed Hubbell papers show this same mounted drawing on a museum cart, documenting the damage as not new. The drawing's sheer size as well as evidence of attempted restoration attests to its importance. It shows 51 numbered buildings, keying on the Cleveland Museum of Art, which is building number 1. The firm of Hubbell & Benes evidently viewed its new building as the first of a new generation of development at University Circle, which would include a new University of Cleveland among many other institutions. Unfortunately, a legend listing the other 50 buildings and the institutions or functions intended or imagined for them has not been located.



CLEVELAND MUSEUM OF ART ARCHIVES (ALL ON THIS PAGE)

Before At the turn of the last century, most of the Wade Park area of University Circle was open land. Thanks in large part to the combined vision of Frederic Whiting and architects Hubbell & Benes, the district is now home to the Cleveland Museum of Art, Severance Hall, Cleveland Museum of Natural History, Cleveland Botanical Garden, Cleveland Institute of Art, Cleveland Institute of Music, Western Reserve Historical Society, and numerous buildings of Case Western Reserve University—the first and most fully realized urban cultural district in the nation.





Plan for a Cultural District in University Circle dated May 1916. Courtesy of the Western Reserve Historical Society

Also among the unprocessed materials is a description of this very plan in a report that Hubbell made to stockholders of the University Improvement Company in 1920. Hubbell writes,

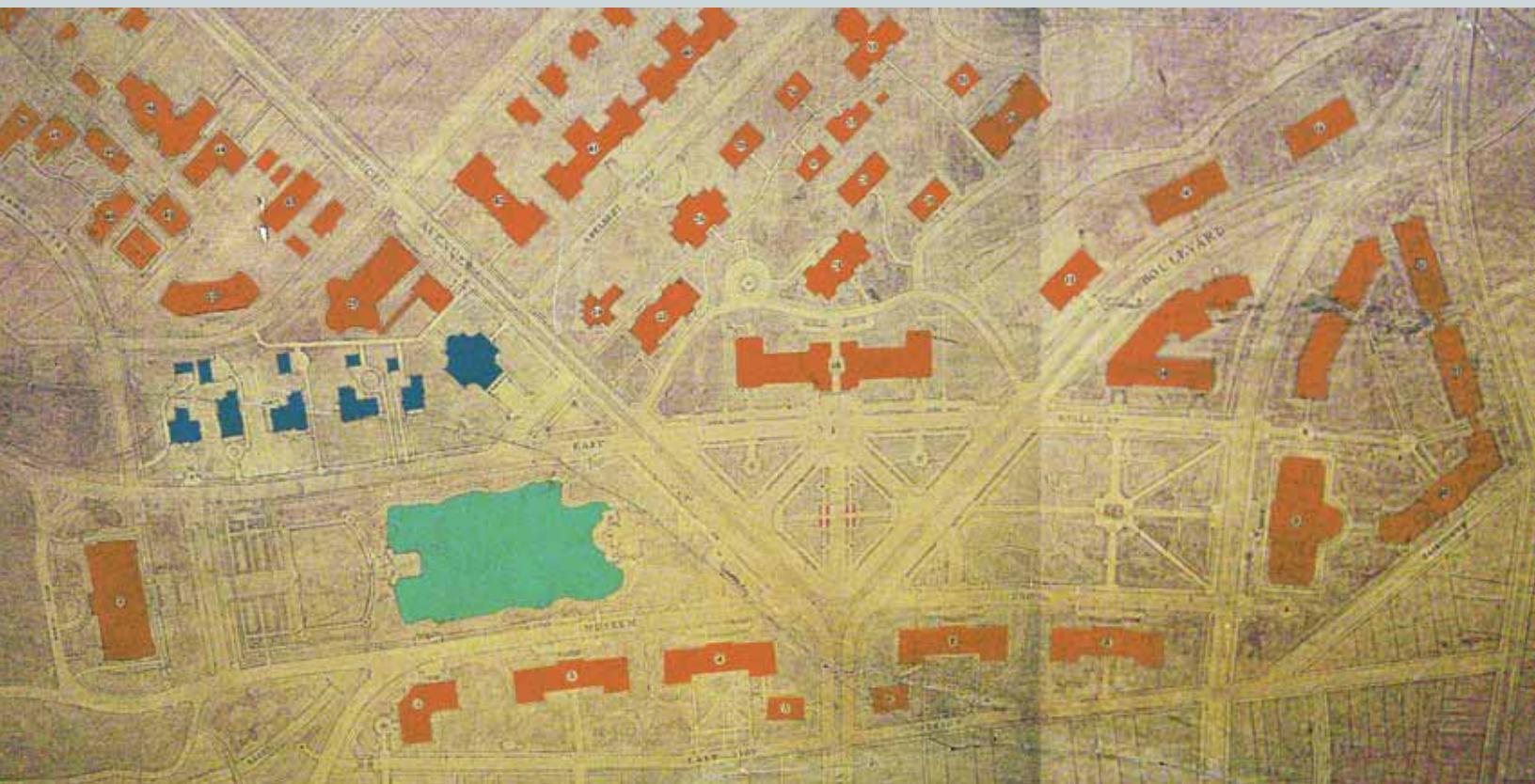
Under the auspices of the Chamber [of Commerce], the National City Planning Conference was held in Cleveland in May 1916. Prior to that date the Cleveland architects were invited to prepare drawings showing possible improvements in various portions of the city, so that the drawings could be exhibited at said Conference and national as well as local interest developed therein. Among the drawings was a plan submitted by Hubbell & Benes under the title of The Proposed University of Cleveland.

Hubbell's full description matches the drawing at the WRHS in almost every respect. A number of buildings in the upper portion of the drawing presumably already existed on the Western Reserve and Case campuses. His report goes on to describe a number of new buildings that might be erected around the proposed university campus: new and larger buildings for the Cleveland School of Art and the WRHS, a school of architecture, a natural history museum, War Memorial Museum, School of Music with auditorium and recital hall, a university library with a school for library

instruction, a dormitory for the College for Women, First Church of Christ Scientist, Catholic Cathedral, Methodist Church, Masonic Temple, a large addition to the Normal School, and the John Hay High School Group.

The Cleveland Museum of Art's dedication took place on June 7, 1916. Clearly the Chamber of Commerce had carefully orchestrated the National Conference on City Planning to coincide and climax with the dedication ceremonies in order to build momentum for the further development of University Circle. A tour of Hubbell & Benes's new museum building would have lent considerable credence to plans for a proposed University of Cleveland. Plans for the circle, it would seem, grew naturally out of plans for the museum, and were fully formulated by the time the museum was ready to open.

As for the drawing itself, a declaration by the Municipal Art and Architecture Committee affirmed that Hubbell & Benes's 1916 plan had been "prepared under their auspices." Whiting later recalled that in 1916 he had approached Charles Franklin Thwing, president of Western Reserve University, with "my plan for grouping the museums together on East Boulevard," but did not find a receptive partner at the university until 1924, when Robert S. Vinson had assumed that post. A grouping of museums may have been Whiting's most impor-



WESTERN RESERVE HISTORICAL SOCIETY (BOTH). COLOR HIGHLIGHTING ABOVE BY DONALD SIMPSON



One That Wasn't Built Architects envisioned a new University of Cleveland uniting Case Institute of Technology and Western Reserve University, with its administration building facing squarely down Euclid Avenue. Illustrations courtesy of the Western Reserve Historical Society and Donald E. Simpson.

BIG PLANS

Detail of the Hubbell & Benes 1916 plan, with buildings colorized by the author for legibility. North is oriented to the left. The legend for the 51 numbered buildings has not been located. Building No. 1, on the left, is the Cleveland Museum of Art, suggesting that the architects viewed their new building as the linchpin of future University Circle development. Building Nos. 2 to 8 along the bottom are most likely arts, music, and architecture schools; building No. 9 is probably the proposed museum of natural history, the institution that seemed likeliest to move into the neighborhood at that time; building Nos. 10 to 13 probably indicate the John Hay High School Group; building no. 14 is most likely the planned Normal School. Building no. 18 is certainly the proposed administration building for the proposed University of Cleveland (see illustration at left), a unification of the Case School of Applied Science and Western Reserve University that did not take place for another half-century. Buildings coded blue near the museum seem to have been existing residences for the museum director and university officials, and an early concept for what would become Severance Hall. In all, the Beaux-Arts-inspired plan would have rivaled Daniel H. Burnham's downtown Group Plan for sheer ambition and grandeur, but Hubbell's University Improvement Company could not gain control of sufficient property south of Euclid Avenue to bring it to fruition.

tant contribution to the 1916 plan. In 1927, Hubbell & Benes submitted a significantly altered plan, very similar to a plan by the firm of Walker & Weeks, who became consulting architects to the Cleveland Conference for Educational Cooperation in 1928. Both plans indicate three similar buildings north of Euclid Avenue to the southeast of the museum; in the Walker & Weeks plan, they are labeled from north to south “art school,” “natural history,” and “symphony” (in the location of the future Severance Hall); in the Hubbell & Benes plan, only the middle building is labeled “Natural History Museum.”

On February 20, 1924, Whiting met with Hubbell concerning the expansion of the museum, and a little over a month later, Whiting and Western Reserve’s Vinson convened the first meeting of the “Cleveland Educational Council” in the faculty room of Adelbert College. Whiting wrote:

With a wider and coordinated use of museums it becomes evident that the more closely they can be brought together physically, the more effective will be their development and the wider their use. . . . The bringing together within a few hundred yards of each other of the three museums representing the primary museum functions of the community and bringing in close proximity to them a new building for the Cleveland School of Art, which uses material contained in all three museums, would make a constructive museum unit such as does not exist elsewhere. This group, in close proximity to the [Western Reserve] University, Case School of Applied Science, and Cleveland School of Education, and the proposed large high school building, makes the opportunity offered by Cleveland for constructive educational work, one not to be excelled anywhere.

It is clear that Frederic Whiting was aware of and involved in the planning of University Circle as early as 1914. Whiting’s efforts to integrate museums with other educational institutions in Cleveland, and to bring such institutions to University Circle, were integral to his ideas on art and education at the outset of his tenure as CMA director. This in turn casts the proceedings of the Cleveland Conference for Educational Cooperation, and the vast extant literature generated by it, in a whole new light. More than an experiment in education, the efforts to find grounds for cooperation and to create institutional synergies now must be read as an important effort to theorize the functions of an urban cultural center, the first such effort ever undertaken in the history of city planning.

Cleveland’s University Circle stands as a crucial case study in the planning and thinking of the urban cultural center. Hubbell exhibits the thinking of traditional planners like Burnham who devised a particular design and then sought to fill it with whatever institutions were available; Whiting represents a new kind of thinker committed to building consensus and thinking through the institutional functions of a cultural center, to a degree that is both unprecedented and extraordinary. Whiting’s views on the role of the museum and its educational collaborators are perhaps best summed up in “A First Statement from the Study Committee,” from the Cleveland Conference for Educational Cooperation, April 20, 1925, excerpted here:

In considering what meaning should be given to the term “education” [we look] at the question from the standpoint of the interest of the community as a whole. It is of vital importance to the community that the members of emerging generations should be properly oriented with respect to the society of which they become a part, with respect to the natural environment in which they find themselves, with respect to themselves, their abilities and needs. It is important that these individuals be qualified for productive life. It is important that they should be enabled to draw personal joy and satisfaction from the wealth of experience which the life of the community affords. And finally, it is important that the individual as a result of his educational experience shall consciously contribute to the general welfare and betterment of his community.

The functional unity of the educational process in a community makes necessary the correlation and integration of its institutional mechanisms under leadership which shall envisage the process as a whole. The advancement and broadening of education in the community comes through increasing where appropriate the area of purposefully organized experience . . . as a basis for the individual’s growth and development.

For Frederic Whiting, the new Cleveland Museum of Art and its proximity to other museums and educational institutions presented an opportunity unique in the world to create a cultural and educational center that could contribute in myriad ways to the betterment of life in Cleveland. For nearly a century, the institutions of University Circle have been imbued with Whiting’s ideal of cooperation, carrying it forward into the 21st century. ■■■

The Art of Sport

A look at the Olympics, athletes, and art in the galleries

This summer, millions of people all over the world will cheer for the athletes in the 2012 Summer Olympic Games in London. We will marvel at feats of strength and skill, root for our favorites, and watch proudly as our champions top the podium to take that coveted gold. We spectators have been inspired by the excitement, the competition, and the drama of sports for centuries—and so have artists.

Want proof? Walk through the CMA galleries, where works dating all the way back to ancient Greece testify to our love of sport. In *Statuette of an Athlete*, a bronze javelin thrower from about 500 BC (on view in gallery 102), the artist depicts the grace, power, and skill of *arete*, the Greek ideal of excellence in athletics. Sporting competitions offered a way to attain this ideal, providing sculptors and painters with plenty of opportunities for inspiration. Although games took place at Delphi, Athens, Isthmia, and Nemea, the most prestigious were those held at Olympia to honor Zeus. Athletes—

free Greek men only—competed in events including wrestling, running, and, of course, javelin throwing. As you may have surmised from looking at the *Athlete*, competitors did indeed do all this in the nude.

The ancient Olympics occurred every four years from 776 BC to AD 393, when the Christian emperor Theodosius I outlawed them as a pagan festival. Looking for a way to promote international cooperation and inspire young men and women to participate in sports, Pierre de Coubertin succeeded in reviving the Olympics at the end of the 19th century. In 1896, Athens welcomed athletes and fans to the first modern Olympic Games. Like the creator of *Statuette of an Athlete*, modern artists were also inspired by the Olympic competitors. In this summer's exhibition *Youth and Beauty: The Art of the American Twenties*, you can see Paul Manship's *Spear Thrower* from 1921, a work drawing on both Greek classical sculpture and the rising interest in fitness during the 1920s. *Spear Thrower* has a lot in common with *Statuette of an Athlete*, despite being made more than two millennia later. Both sculptures, with biceps and abs worthy of a *Sports Illustrated* cover, show the artist's admiration for the athlete's physical prowess and fit form.

Manship may also have been inspired by the excitement surrounding the 1920 Olympic Games in Antwerp, resumed after cancellation during World War I. (Although Manship's *Spear Thrower* is nude, competitors in this Olympics did have to wear clothes.) The 1920 games also marked the first time the official flag—five rings of blue, yellow, black, green, and red on a white field—flew above an Olympic stadium, a particularly poignant symbol of unity after years of war. Each participating country's flag included at least one of these six colors, while the five rings represented participating continents (North and South America, Eurasia, Africa, and Australia).

Nearly a century later, these five rings have become as much a fixture of the Olympics as certain sports. Like discus and javelin throwing, wrestling is a particularly enduring event, contested in both the ancient and modern Olympics. Before the development of professional wrestling in modern times, vaudeville shows, circuses, and music halls often included bouts as part of the entertainment. Ernst Ludwig Kirchner's *Wrestlers in a Circus* from 1909 (going back on view in the east wing in August) explores the sport in another venue. Rules for wrestling varied widely, so Kirchner's athletes may



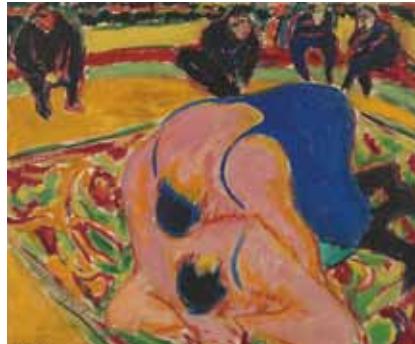
Statuette of an Athlete 510–500 BC.
Greece, Peloponnesus. Bronze (solid cast); h. 21.5 cm.
John L. Severance Fund 2000.6
Gallery 102



The Biglin Brothers Turning the Stake 1873. Thomas Eakins (American, 1844–1916). Oil on canvas; 117 x 167 cm. Hinman B. Hurlbut Collection 1984.1927 Gallery 207

not have wrestled in quite the same way as Olympic athletes. And Kirchner's style is also very different from the works we've already seen. These athletes are masses of color without much in the way of distinct physical features. Are they fit? You can't really tell, and it doesn't really matter. Instead, Kirchner shows us what it's like to watch: looking at the vibrant colors and choppy brushstrokes, you get a sense of the fast-paced intensity of a match.

Unlike wrestling, some of the Olympic sports represented in the galleries are purely modern additions. Swimming has been included at every modern Olympics, with four events in 1896 growing to 34 planned for 2012. *Youth and Beauty* includes a photograph by Edward Steichen of silver medalist Agnes Geraghty, who swam breaststroke in the 1924 and 1928 Olympics. During the 1920s, swimmers like Geraghty provided opportunity to depict both health and physical fitness, as artists were also inspired by increasingly revealing fashions in swimwear over the course of the decade. Although the hallmarks of her sport are there—she's posed on a diving board in a wet swimsuit—Geraghty in “bathing beauty” mode is as much glamorous as she is athletic.



Rowing is also a long-standing part of the modern Olympics, although the event at the very first modern games in 1896 was canceled due to stormy weather. At the end of the 19th century, the sport enjoyed enormous popularity, as you can see from the fans lined up on the shore in Thomas Eakins's *The Biglin Brothers Turning the Stake* from 1873 (see it in gallery 207 in the 1916 building). The painting depicts a world championship that took place in May 1872 on the Schuylkill River in Philadelphia, at the moment John and Barney Biglin turn their boat to head back toward the finish line. Eakins, interested in depicting the human form as accurately as possible, paid special attention to the rowers' arms as they drive their oars through the water. Looking at the Biglin brothers, you can easily imagine yourself in the crowd on the bank, cheering them to victory. On July 27, similar crowds will gather for the opening ceremonies in London, eagerly anticipating feats of strength, skill, and athleticism. Can't wait to see how artists will be inspired by these Olympians? Get a taste of the action here.

Please, just remember that spectators also are required to wear clothes. ☺

Economic Impact

The museum is a regional economic engine that generates millions of dollars each year

The Cleveland Museum of Art is an international treasure, but did you know that it's also an economic engine for Cuyahoga County and the state of Ohio? According to findings by the economic and business consulting firm Kleinhennz & Associates, the museum generates more than \$140 million in economic activity annually within the county. The firm's recently released report examined the economic contribution and benefits of the museum's operations, renovation and expansion project, and associated visitor spending.

"The Cleveland Museum of Art is more than a house of the muses, it is a regional magnet for innovation and talent and an engine of economic growth," said David Franklin, the Sarah S. and Alexander M. Cutler Director, at a press conference about the study. "I find that people usually imagine that there's a necessary division between the two, between commerce and the arts. Between the fullness of our pocketbooks and the



FOCAL PLANE

\$80 million in local sales and \$25 million in local income, while creating or supporting almost 700 jobs. Combined, that equals more than \$140 million in annual economic activity generated by the museum's day-to-day operations. "Our museum is a source of cultural and economic strength here and a standard of artistic excellence around the world," said Franklin. "That's something to be proud of."

The study also examined the economic impact of the museum's renovation and expansion project, which at \$350 million is the largest capital project undertaken by a cultural institution in Ohio. The project generated \$593 million in economic stimulus within Cuyahoga County between 2005 and 2012, a period that included a major economic downturn. The project also created or sustained an average of 500 jobs per year, for an all-inclusive total of \$239.6 million in wages.

"I can't think of a reinvestment at the scale that comes anywhere close to what the art museum is doing here in our community," said Joe Roman, president and CEO of the Greater Cleveland Partnership. "Not only does it demonstrate to the world the confidence in our community that a place like the art museum has by making this kind of investment . . . [it] is the ability to use this investment to attract other investment, and that is the doubling-down effect of an institution like the art museum that just can't be replicated." ■

Then and Now

Aerial views of the museum made in 2005 (top right) and April of this year (above)

fullness of our souls. . . . But I believe that to be a false dichotomy. In fact, now I know it to be."

Findings from the economic impact report indicate that the museum generates approximately \$64 million in direct and indirect spending from its operating expenditures and that close to 600 jobs are directly and indirectly created from this spending. Despite the construction under way, the museum attracted more than 300,000 visitors last year, one third of whom came from outside Ohio. These visitors generated approximately



FOCAL PLANE

Atrium at Last

Now it will work like it's supposed to. Thanks for waiting.

With a family festival on Sunday afternoon, October 28, the museum will reach an important milestone in its renovation and expansion project as the new atrium assumes its role as the central point of orientation for the entire museum complex. On that day, it will no longer be necessary to descend to the basement and wander through back hallways just to get to the galleries. Instead, visitors walking into the north entrance will move straight through a short passage and emerge into the bright atrium space.

Directly ahead is level one of the 1916 building with the prints and drawings galleries and the collections of ancient art just inside the doors. The center of the north-facing stone facade of that building, which was covered up by the 1950s museum addition, has been restored to its original grandeur. To your left and up one level is the east wing with its modern and contemporary art and works from Europe and America since the 19th century.



Planter Plans The square shape on the left is a planter with tall bamboo and a walkway across, while the planter on the right (east) is filled with lower plants.

Right: Hardwood floors go down in the new Gallery 1 space.



APARNA BAPU



View toward the West Wing The ground-level entrance to the 1916 building is on the left.

Just below that is the special exhibition gallery on the lower level. To your right is the west wing, where the store, café, and restaurant open in the coming months and the Asian galleries open next year. And directly behind and above are the north galleries, opening in 2013 with ancient American and the balance of the Asian collection. At atrium level just to the east of the passage from the north lobby and the atrium is the new Gallery 1, generously supported by the Maltz Family Foundation. This innovative learning center combines real works of art with age-targeted interactive features designed to help visitors of all ages connect with the museum collection. A prominent corner of that space, with windows on the atrium, is a new focus gallery in which the museum will present small exhibitions built around a single work of art. First up, Picasso's *La Vie*, which goes on view in December. The rest of Gallery 1 is slated to open this winter.

The construction timetable is fluid and the museum store may open ahead of the October 28 event, so please check www.ClevelandArt.org toward the end of the summer. The new museum café and full-service restaurant will also open to the public October 28. The balance of the 1916 galleries (lower west) open this December, the north galleries in the summer of 2013, and, finally, the Asian galleries at the end of 2013. ■



IN THE GALLERIES

Special Exhibition Tours Tuesdays, Thursdays, Saturdays, and Sundays, 2:30; Wednesdays, 7:00. Docent-led tours of *Youth and Beauty*; meet inside the special exhibition. Special exhibition admission ticket required. See ClevelandArt.org for docent name.

Highlights Tours Tuesdays, Fridays, Saturdays, and Sundays, 1:30. Docent-led tours of the permanent collection in the 1916 and east wing galleries; meet near the portholes on level 1 of the east wing. Free, no registration required. See ClevelandArt.org for tour title and docent name.

Art in Focus Talks Wednesdays, 1:30. Docent-led tours of the permanent collection focusing on a specific theme; meet on level 1 of the east wing. Free, no registration required. See ClevelandArt.org for tour title and docent name.

Art in the Afternoon Second Tuesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but pre-registration required; call 216-231-1482.

Congo (detail)
about 1928. Aaron
Douglas (American,
1899–1979).
Gouache and
pencil on paper
board; 45.9 x 32.1
cm. North Carolina
Museum of Art,
Raleigh. Gift of
Susie R. Powell
and Franklin R.
Anderson

YOUTH AND BEAUTY
GALLERY TALKS

An Insider Look at Youth and Beauty
Friday, July 13, 6:30. Mark Cole, associate curator of American painting and sculpture, tours *Youth and Beauty* and reveals the behind-the-scenes preparations that went into presenting the exhibition at the CMA.

Silence and Solitude in City and Country Friday, July 27, 6:30. Explore the dynamic ways that artists expressed feelings of peacefulness and stillness during the Roaring Twenties on a guided tour of *Youth and Beauty*. Led by guest lecturer Stephanie Foster.

A Musical Romp Through the 1920s
Friday, August 17, 6:30. Tom Welsh, associate director of music, discusses his inspirations for a playlist to accompany *Youth and Beauty*, with sounds that are as exciting today as they were back then.



Wrong Again Laurel and Hardy

YOUTH AND
BEAUTY LECTURES

Youth and Beauty: Regarding the Real Twenties Sunday, July 29, 2:00. Teresa Carbone, Curator of American Art at the Brooklyn Museum and organizer of *Youth and Beauty*. Few moments in American cultural history are as readily recognized as the Roaring Twenties—their mere mention conjures images of flappers, Fords, and skyscraper cities. American artists responded to this dizzying new modern world with art that evoked clarity, perfection, and order. The lecture will consider how painters, sculptors, and photographers of the 1920s responded to the cultural upheaval.

Hot! Hot! Hot! Gloria Swanson and 1920s Photography Wednesday, August 8, 6:30. Barbara Tannenbaum, Curator of Photography. In the 1920s, as women gained unprecedented social, economic, and sexual freedom, they turned to a new art form, the movies, for self-aware, liberated role models. One of the most photographed women was movie star Gloria Swanson. Nickolas Murray, Karl Struss, and Edward Steichen were among the photographers who helped Swanson create her image as sultry beauty, clothes horse, vamp, and fiercely independent woman.

TOURS OF THE BUILT
ENVIRONMENT

Architectural Tour of 1920s Cleveland Landmarks Sunday, August 5, 2:00–4:00 and Sunday, September 9, 2:00–4:00. Join the CMA and the Cleveland Restoration Society for a look at 1920s style in public and private structures, as well as diverse architectural statements from revival styles to deco. Tour aboard Lolly the Trolley with architectural historian Theodore Sande. Limit 35 on either date. Please register through the ticket center by July 29 for the August 5 tour or September 2 for the September 9 tour. \$30, CMA members \$25.

ART CART

Artists of Our Region Sundays, July 8 and August 12, 1:00. This Art Cart offers works by early 20th-century internationally renowned Cleveland artists, including prints and sculpture, some created at Cowan Pottery. Art Carts in the galleries invite patrons to touch genuine works of art in an informal, intergenerational, and self-directed format. Experiences can be organized for groups, for a fee. Contact Karen Levinsky for details at 216-707-2467.

Art and Fiction Book Club: *The Great Gatsby* by F. Scott Fitzgerald

3 Wednesdays, July 11–25, 1:30–2:45. A literary classic, published in 1925, *The Great Gatsby* has been named the second best English-language novel of the 20th century by the Modern Library and is perhaps the great American novel. \$50, CMA members \$40.

The Art Study Group The collaboration that began with the Cleveland Heights–University Heights Public Library now includes the Chagrin Falls and Gates Mills Branches of the Cuyahoga County Public Library, the Lorain Public Library's North Ridgeville Branch, and the Rocky River Public Library. Please call your local public library to register for Art Study Group programs. Free, but preregistration is required for all events.



Part I Setting the Stage—Youth and Beauty: Art of the American Twenties. Cleveland Heights–University Heights Public Library, Sunday, July 22, 2:30–3:30 and Tuesday, July 24, 10:30–11:30. Limit 20. Call 216-932-3600 or visit www.HeightsLibrary.org to register. Cuyahoga County Public Library, Gates Mills Branch, Thursday, July 26, 2:00–3:00. Call 440-423-4808 to register. Cuyahoga County Public Library, Chagrin Falls Branch, Sunday, July 29, 2:00–3:00. Call 440-247-3556 to register. Rocky River Public Library, Wednesday, August 22, 7:00. Call 440-895-3763 to register.

Part II Ingalls Library Visits and Tours of CMA's American Galleries. Wednesday, August 15, 6:30–8:30 and Wednesday, August 29, 6:30–8:30. Visit the Ingalls Library to view materials related to the exhibition and Cowan Pottery, followed by a guided tour of the American galleries. Please call your local public library to register for these programs. Limit 75.

TEXTILE ART ALLIANCE EVENTS

Collection Visit: Landscape Artist

Saturday, July 7, 1:00–3:00. Join us for a visit to a private Shaker Heights home with its extensive collection of paintings by the late artist David Moskovitz. Moskovitz, who died in 2008, was in solo and juried shows nationwide, and his landscapes and still lifes are in many corporate and private collections. You'll also see a textile collection of antique quilts, coverlets, and embroideries. \$40, TAA members \$30. Reservations: Nina Setrakian, 216-765-9886 or ninasetrakian@roadrunner.com.

TAA Playday: Weaving Lauhala Leaf Bracelets Friday, July 13, 10:00–3:00.

Learn the ancient Hawaiian art of weaving bracelets from the hala leaf (lauhala) of the Pandanus tree with Jennie Hutchings. Lauhala is an extremely strong fiber that retains its softness and flexibility for many years. Weaving a variety of multicultural patterns into the bracelet is an exciting exercise. Come and experience the pleasure of turning a found leaf into a beautiful woven adornment. Limit 15. Materials fee \$10, extra leaves available for additional cost. \$30, TAA members \$25. Reservations: Jennifer Liston Dykema, 216-751-3820 or jaeeld@sbcglobal.net.

SAVE THE DATE: TAA 9th Annual Wearable Art Fashion Show and Boutique Sunday, October 21, 10:30–5:00.

Preview one-of-a-kind wearable art, clothing, and accessories. Then enjoy lunch and a fabulous runway show. Executive Caterers at Landerhaven, 6111 Landerhaven Drive, Mayfield Heights, OH 44124. Information: Barb Lubinski, 330-283-4627 or taafashionshow@gmail.com.

COMMUNITY ARTS

Community Arts Around Town

Enjoy Community Arts artists and performers throughout the summer at area events. For details and updated information see ClevelandArt.org.

Chalk Festival Don't miss the 23rd annual Chalk Festival on Saturday, September 15, 11:00–5:00, and Sunday, September 16, 12:00–5:00. Enjoy chalk artists and entertainment at no charge. Chalk your own pictures: large square and 24-color box of chalk, \$16 each; small square and 12-color box of chalk, \$8 each. Drop-in registration. Groups are requested to preregister. For more information: 216-707-2483 or commartsinfo@clevelandart.org.

Chalk Making and Street Painting

Sunday, September 9, 2:00–4:30; repeats Wednesday, September 12, 6:00–8:30. Learn to make chalk using an old world recipe with new world materials, and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$25/individual, \$75/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Contact 216-707-2483 or commartsinfo@clevelandart.org.

Art Crew A troupe of characters based on objects in the museum's permanent collection gives the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or gtrembly@clevelandart.org.

CALL FOR GALLERY HOSTS

In early 2013 the museum will be opening a new interactive space. We are looking for gracious volunteers to be gallery hosts, who will welcome visitors, help visitors navigate the space and its interactive features, and be ready to converse with visitors about art in the new interactive space. Applicants should be enthusiastic, welcoming, and have an interest in the museum, its community, and technology. Training will begin in September. Please contact Seema Rao at srao@clevelandart.org.



FOR TEACHERS

Art to Go See and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the education collection. Hands-on interactive presentations encourage observation, creative thinking, decision making, problem solving, and teamwork. Presentations are 40–60 minutes long and are scheduled Monday through Thursday, 9:00–2:30. Preschool presentations are available on Fridays. Adult and other groups, please inquire. Topics and registration information are at ClevelandArt.org. Contact Karen Levinsky for more information at 216-707-2467.

TRC Open House Wednesday, August 8, 12:00–6:00. See the newly re-opened Teacher Resource Center and learn how to integrate the museum's resources into your curriculum. For more information, contact Dale Hilton at 216-707-2491 or Hajnal Eppley at 216-707-6811.

FALL CWRU ART HISTORY AUDIT CLASSES FOR MEMBERS

ARTH 270 American Art and Culture Before 1900 Tuesdays and Thursdays, 10:00–11:15. Henry Adams.

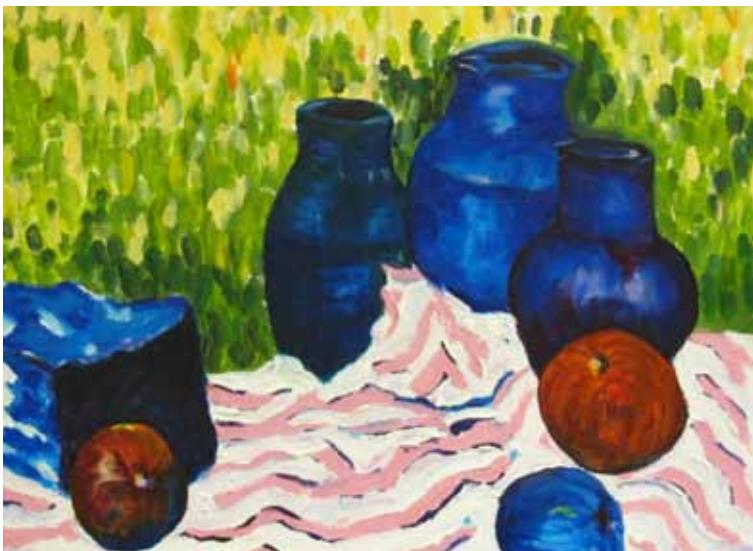
ARTH 250 Art in the Age of Discovery Tuesdays and Thursdays, 1:15–2:30. Professor TBA.

ARTH 358/458 Medieval Body Tuesdays and Thursdays, 2:45–4:00. Elina Gertsman.

Classes are in session August 27 to December 7. Case Western Reserve audits are offered to museum members for a fee of \$200. Register through the Cleveland Museum of Art box office.

SAVE THE DATE

The Dr. John and Helen Collis Lecture: An Annual Lecture Devoted to Ancient Greek and Byzantine Art
From Byzantium to El Greco: Icon-Painting in Venetian Crete. Sunday, September 30, 2:00. Maria Vassilaki, Professor in the History of Byzantine Art, University of Thessaly, Greece, and Scientific Advisor to the Benaki Museum, Athens.



SUMMER DROP-INS

Are your grandchildren or cousins visiting this summer? We often have room for several drop-in students at \$12 per class. Contact dhanslik@cleelandart.org to find out more.

CHILDREN AND TEENS

4 Saturdays, July 7–28 or 10 Tuesdays/Thursdays, June 26–July 26, mornings 10:00–11:30 or afternoons 1:00–2:30. Classes offered on all three days unless otherwise noted.

Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class visits our galleries weekly and then experiments with different techniques based on the masterpieces they've discovered. They learn by looking, discussing, and creating.

Art for Parent and Child (age 3) Mornings ONLY. Four hands are better than two! Parents and children learn together to create all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Color (ages 4–5) Exploration and discovery are encouraged as younger students learn about color and artworks and make their own colorful renditions.

Summer Breeze (ages 5–6) Paint, draw, and construct with the energy of summer in kinetic forms—from waving flags to things on the wing.

Made in America (ages 6–8)

Explore the art of Native Americans, settlers, and explorers, turn-of-the-century decorative arts, and modern-day artists. What will you make?

Nature Study (ages 8–10) Young artists study and recreate both the beautiful and the unusual in nature in paint, prints, and other media.

Super Size It! (ages 10–12) Design and construct sculptures, mixed media pieces, and paintings on a huge scale! (Objects must fit through the door.)

Teen Drawing Workshop (ages 13–17)

Saturday afternoons ONLY. Teens sharpen their observational skills while developing drawing techniques in ink, pencil, charcoal, and pastels. The class learns from observation in the galleries as well as exercises in the classroom.

Printmaking (ages 12–17) Tuesday and Thursday afternoons ONLY. Create one-of-a-kind monotypes, linoleum-cut prints, and even silk-screened images. Study various types of prints in our collection and learn how to print with and without a press.

Animation and Claymation Primer (ages 8 and up) Tuesday and Thursday mornings ONLY. Experiment with scratch film animation, etching and coloring directly onto film with X-Acto knives and markers during the first few days. We'll post the finished products on YouTube. Spend the remaining days designing simple sets and learn how to

create characters from armatures and polymer clay. Then use still cameras with our editing equipment to produce stop-action animation shorts. Instructor: David Shaw. Limit 10.

PRESCHOOLERS

My Very First Art Class 4 Fridays, August 3–24, *Littlest Learners* 10:00–10:45 (ages 1½–2½) and *Siblings* 11:15–12:00 (ages 2–5). Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, and play. Summer topics include *Mobiles*, *Color, Sorting and Matching*, and *Summer*. Fees for one child and one adult \$65, CMA Family members \$55. Limit 10 adult/child pairs per class. Additional child is \$24 for the *Siblings* class.

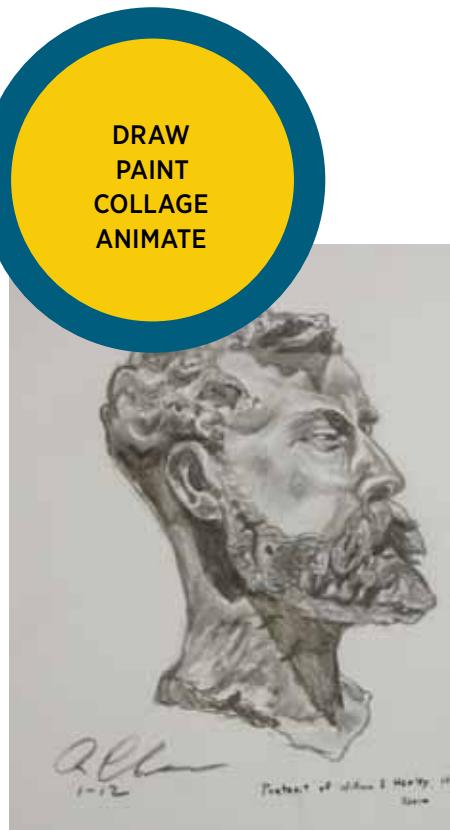
FEES

4 Saturdays Most classes \$48 general public, \$40 CMA Family members. Art for Parent and Child \$60/\$48.

10 Weekdays, Tuesdays and Thursdays

Most classes \$120 general public, \$100 CMA Family members. Art for Parent and Child \$150/\$120. Animation and Claymation Primer \$200/\$150.

DRAW
PAINT
COLLAGE
ANIMATE



FALL ADULT STUDIOS

Kids Registration

In person or call the ticket center at 216-421-7350. More information: familyyouthinfo@clevelandart.org or 216-707-2182.

Adult Registration

In person or call the box office at 216-421-7350. More information: adultstudios@clevelandart.org or 216-707-2487. Supply lists available at the ticket center.

Cancellation Policy Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

CAS* All watercolor classes are held at the Community Arts Studio (CAS) at 1843 Columbus Road, Cleveland.

Learn from artists in informal studios with individual attention.

Wednesday Morning Watercolor 8

Wednesdays, September 12–October 31, 9:30–12:00. CAS* All levels welcome. Paper provided. Materials list discussed at first class for new students. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

Watercolor in the Evening 8 Wednesdays, September 12–October 31, 6:00–8:30. CAS* All levels welcome. Paper provided. Materials list discussed at first class for new students. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

Beginning Watercolor 8 Thursdays, September 13–November 1, 9:30–12:00. CAS* Geared to the beginner but all levels welcome. Learn color mixing, paint application, and subject matter selection. Paper provided. Complete materials list given at first session. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

Printmaking 8 Wednesdays, September 19–November 14, 12:30–3:00 (no class October 10). Beginning and intermediate students use the CMA prints and drawings collections as inspiration for linoleum, drypoint, and monoprints. Instructor: Kate Hoffmeyer. \$180, CMA members \$144.

Intermediate Painting 8 Tuesdays, September 18–November 6, 10:00–12:30. Build on your skills and advance to the next level with your compositions and color mixing. Exercises, discussions, and critiques provided along with individual attention in this relaxed studio class. Instructor: Kate Hoffmeyer. Supply list at ticket center. \$158, CMA members \$126.

Introduction to Drawing 8 Tuesdays, September 18–November 6, 12:30–2:30. Here's a great place to start while building your confidence. Beginners learn simple yet effective drawing techniques using basic graphite and conté crayon on paper. Instructor: Kate Hoffmeyer. \$144, CMA members \$115. Bring your own or CMA provides basic supplies.

Drawing in the Galleries 8 Wednesdays, September 26–November 21 (no class October 10), 10:00–12:30 or 6:00–8:30. Sculpture and paintings

throughout the museum inspire drawing in charcoal and various pencils, including colored conté pencil. All skill levels welcome. See light as contrasting shape while adding structure and detail with line, tone, and color. High school students needing observation work for college admission are always welcome. Instructor: Susan Gray Bé. \$190, CMA members \$154. All supplies provided.

Composition in Oil 8 Fridays, September 28–November 16, 10:00–12:30 or 6:00–8:30. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, texture, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-into-wet blending, and glazing. Geared to all levels. Beginners and high school students needing observation work are always welcome. Instructor: Susan Gray Bé. \$200, CMA members \$164 (price includes \$20 model fee). Bring your own supplies or buy for \$80.

All-Day Workshop: Shibori Saturday, September 29, 10:00–4:00 (lunch on your own). Shibori is a Japanese tie-dye method for creating complex patterns, textures, and color on cloth. A variety of effects are possible by folding, binding, clamping, stitching, and pole dyeing the fabric; overdyeing produces layering of color. Students will use low-water immersion and direct painting of fiber-reactive dye on cotton and silk. Wearables will be emphasized: scarves, T-shirt, and a cotton garment. Instructor: fiber artist JoAnn Giordano. \$90, CMA members \$75. Fee includes dye, auxiliary chemicals, and fabric. Supply list at ticket center.

All-Day Workshop: Ikebana Saturday, October 6, 10:00–4:00 (lunch on your own). Create modern abstract floral designs by using traditional Japanese principles of flower arranging. This art emphasizes shape, line, and form. Instructor: Isa Ranganathan. \$85, CMA members \$70. Supply list at the ticket center. Students share the cost of flowers.





PICTURES ON ARTISTS, ARTSY PICTURES

Screenings include six exclusive Cleveland theatrical premieres. All show in the Morley Lecture Hall. Unless noted, each program is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Books of ten vouchers are \$70 at the ticket center (CMA members \$60).

Marina Abramović: The Artist Is Present Wednesday, July 11, 7:00. Directed by Matthew Akers. Serbian-born, New York-based performance artist Marina Abramović (b. 1946) prepares for her 2010 career retrospective at the Museum of Modern Art, where she spent over 700 hours sitting motionless across a table from thousands of different strangers. Cleveland theatrical premiere. (USA, 2012, 106 min.)

Gerhard Richter Painting Friday, July 13, 7:00; Sunday, July 15, 1:30. Directed by Corinna Belz. The great German painter Gerhard Richter, now 80, is captured working on large canvases in his studio. Conversations with curators, critics, and collaborators provide context. "One of the most important



plus Jackie Robinson, Sandy Koufax, and more! Special admission \$10; CMA members, seniors 65 & over, students \$8; no vouchers or passes.

Thanks to Todd Wiener and Steven Hill, UCLA Film & Television Archive.

winner, *The Fantastic Flying Books of Mr. Morris Lessmore*) are supplemented by four "highly commended" recent cartoons. Not all are appropriate for children. (Various countries, 2009-12, 80 min.)

The Mill and the Cross Friday, July 27, 7:00. Directed by Lech Majewski, with Rutger Hauer and Charlotte Rampling. Pieter Bruegel the Elder's 1564 masterpiece *The Procession to Calvary* comes colorfully to life in this visually stunning, one-of-a-kind film that lets you "enter" a great painting. In English. (Sweden/Poland, 2011, 91 min.)

The Vintner's Luck Friday, August 3, 6:45. Directed by Niki Caro, with Vera Farmiga, Keisha Castle-Hughes, and Jérémie Renier. The director and star of *Whale Rider* reunite for an unusual drama about a peasant winemaker in 19th-century France who receives counsel from an angel. In English. Cleveland theatrical premiere. (France/New Zealand, 2009, 121 min.)

Inventing Our Life: The Kibbutz Experiment Wednesday, August 8, 7:00. Directed by Toby Perl Freilich. The 100-year history of Israel's kibbutz movement—and its uncertain future—are examined in this new documentary. "A heart-felt labor of love" —*The Forward*. Cleveland premiere. (USA/Israel, 2010, subtitles, 80 min.)

The Oscar-Nominated Animated Short Films 2012 Friday, August 17, 7:00. Various directors. The five animated short films nominated for this year's Academy Award (including the

The Mill and the Cross Life in a Bruegel



Gerhard Richter Painting and other people talking about him

living painters shows how he does it" —*Hollywood Reporter*. Cleveland premiere. (Germany, 2011, 97 min.)

DAVE FILIPI PRESENTS

Rare Baseball Films: The Newsreels Friday, July 20, 6:30. Dave Filipi, director of film/video at the Wexner Center in Columbus, presents a program that draws on the Hearst Metrotone News Collection at the UCLA Film & Television Archive. Before television, theatrical newsreels allowed fans across the country to see ballplayers in action. This compilation, spanning five decades, features Stan Musial's 3,000th hit, Indians players trying to catch balls tossed from the Terminal Tower,

H. P. LOVECRAFT DOUBLE FEATURE!

Friday, August 31, 6:15

The Call of Cthulhu Directed by Andrew Leman. This 21st-century black-and-white silent film is a moody adaptation of H. P. Lovecraft's most famous story, in which a young man falls under the spell of a mysterious cult and an ancient monster. (USA, 2005, music track, 47 min.)

The Whisperer in Darkness Directed by Sean Branney. A folklore professor investigates reports of strange creatures living in the mountains of Vermont in this Lovecraft adaptation done in the style of 1930s horror films. Cleveland theatrical premiere. (USA, 2011, 102 min.)

YOUTH AND BEAUTY IN 1920S AMERICAN MOVIES

I'll Take Manhatta

Strand and Sheeler's landmark movie shown and discussed by the man who restored it

Classic silent films complement our current *Youth and Beauty* exhibition of 1920s American art. Unless noted, all show in the Morley Lecture Hall and admission to each program is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher.

JOSEPH RUBIN ACCOMPANIES

Show People Friday, July 6, 7:00, Gartner Auditorium. Directed by King Vidor, with Marion Davies. Best known as the mistress of William Randolph Hearst, Marion Davies was an accomplished actress and comedienne. In *Show People* she plays a Georgia girl who becomes a movie star. It was her best vehicle and also offers a behind-the-scenes look at silent cinema, with cameos by assorted industry luminaries. Joseph Rubin, New York City-based silent film musician, provides live organ accompaniment. (USA, 1928, 82 min.) Film preserved by the Library of Congress.

Our Dancing Daughters Wednesday, July 18, 7:00. Directed by Harry Beaumont, with Joan Crawford and John Mack Brown. The quintessential Jazz Age movie tells of two "flapper" friends—one flamboyant but virtuous, the other thoroughly amoral—who fall for the same rich young man. (USA, 1928, music track, 83 min.)

BRUCE POSNER PRESENTS

I'll Take Manhatta: Strand, Sheeler, and Steiner Wednesday, July 25, 7:00. Film historian Bruce Posner worked four years on a digital restoration of *Manhatta*, a landmark 1921 silent short film by photographer Paul Strand and painter/photographer Charles Sheeler. Their portrait of Lower Manhattan is one of the cinema's earliest "city symphonies." Posner screens and discusses the *Manhatta* restoration as part of a special illustrated talk about modernist art and photography and silent movies. He explains the film's intimate connection to Sheeler's painting *Church Street El*, in CMA's collection. The program concludes with a screening of Ralph Steiner's *Mechanical Principles* (1930), another silent short by a famous photographer turned filmmaker. (USA, 1920/30, recorded music, total approx. 120 min.)



Our Dancing Daughters The movie that made Joan Crawford famous



Sadie Thompson Wednesday, August 1, 7:00. Directed by Raoul Walsh, with Gloria Swanson and Lionel Barrymore. In this silent film version of W. Somerset Maugham's story "Rain," a San Francisco prostitute moves to Pago Pago and locks horns with a self-righteous reformer. The long-lost ending has been reconstructed via film stills and title cards. "One of the finest of the late silents" -L.A. Times. (USA, 1928, music track, 97 min.)

The Gold Rush Friday, August 10, 7:00. Directed by Charles Chaplin. Chaplin's "little tramp" character is a gold prospector in late 19th-century Yukon, where he battles bears, the elements, and hunger—and falls in love with a dance hall girl. This glorious restoration includes a newly recorded orchestral score of Chaplin's own music. (USA, 1925, 88 min.)

The Mark of Zorro Wednesday, August 15, 7:00. Directed by Fred Niblo, with Douglas Fairbanks. The grand-daddy of all movie swashbucklers stars Fairbanks as the legendary masked avenger in old Spanish California. "Perhaps [Fairbanks's] best film . . . Nonstop fun" -Leonard Maltin's *Movie Guide* (USA, 1920, music track and French voice-over translation of the English intertitles, 90 min.)

DAVID DRAZIN ACCOMPANIES

Safety Last Friday, August 24, 7:00, Gartner Auditorium. Directed by Fred Newmeyer and Sam Taylor, with

Harold Lloyd. This famous thrill comedy tells of a clerk who finds himself climbing a 12-story building when a publicity stunt goes wrong. "One of the greatest experiences of cinema" -David Shipman. Live piano accompaniment by David Drazin, musician at



Safety Last Famous dangle

the Gene Siskel Film Center, Chicago. (USA, 1923, 77 min.) Preceded at 7:00 by Hal Roach's 26-min. Lloyd short *High and Dizzy* (USA, 1920).

Sherlock, Jr. preceded by **Man Ray Shorts** Wednesday, August 29, 7:00. Directed by Buster Keaton. In one of his most inventive comedies, Keaton plays a dozing film projectionist who dreams himself into the movie he is showing. (USA, 1924, music track, 45 min.) Preceded at 7:00 by four shorts made in France by avant-garde American artist Man Ray: *Return to Reason* (1923), *Emak-Bakia* (1927), *The Starfish* (1928), and *The Mysteries of the Chateau de De* (1929). (All b&w, music track, total 43 min.)

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VIVA! & GALA PERFORMANCE ARTS SERIES 2012-13



World Tour, All
Here Contemporary Legend Theater from Taiwan, Juan Siddi Flamenco from Spain, Oliver Mtukudzi from Zimbabwe



Coming this season, 16 outstanding performances from around the globe and internationally renowned performers from the U.S. Among the many highlights of next season are programs that tie into exhibitions, the openings of the Renaissance and Islamic galleries, and the new atrium. To celebrate the opening of the Renaissance galleries, enjoy the "world's reigning male chorus" Chanticleer and celebrated gambist Jordi Savall—this time joined by his ensemble Hespèron XXI. Also on tap are the legendary Kronos Quartet, the passionate *fadista* Ana Moura, and the suave Paris Combo. Taiwan's Contemporary Legend Theatre presents *King Lear* like you've never seen it before, the infectious grooves of Oliver Mtukudzi will have you dancing the night away, and the fiery dancing of Juan Siddi Flamenco will captivate you.

Full series details to be announced soon, so watch your mailboxes for season announcements and brochures. Remember, subscribers receive savings and priority by having the first opportunity to secure the best seats, but concerts are expected to sell out, so be sure to send in your orders early!

New subscriptions on sale to members starting July 17 and to the general public July 31. Single tickets on sale to members August 21 and to the general public September 4. Visit ClevelandArt.org/performance for the most up-to-date info.

Sign up to receive the 2012-13 series brochure. Send e-mail to perform@clevelandart.org with the subject "mailing list" or call 216-707-2282.

Sponsored by Glidden, an AkzoNobel brand, and the Musart Society.



WHAT TO EXPECT

Store, Café, and Atrium Open This Fall To allow for construction near the north entrance, the temporary store at that location will close for some weeks during July. The permanent museum store opens at the west end of the atrium this fall—check ClevelandArt.org for details later this summer. The museum café is still temporarily replaced by a small snack bar in the Kaesgen Lobby near the walkway to parking. The permanent restaurant and café will open in the new west wing this fall.

October 28 Family Festival for Atrium Opening Bring the whole family on Sunday, October 28 for a free afternoon festival celebrating the new atrium. Details coming soon.

Contemporary Galleries Reopen

August 11 The modern and contemporary galleries of the east wing, closed for construction during the past few months, reopen August 11.

Open Now: Ancient Art, African Art, Medieval European Art, European and American Art from 1600 to about 1900 The main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art.

Coming Up The next new galleries to open, in late 2012, will be in the west half of the lower level of the 1916 building, featuring late medieval, Renaissance, and Islamic art.

YOUTH AND BEAUTY MEMBER DAYS

Read It Online!
Cleveland Art is available online at www.ClevelandArt.org/MembersOnly. Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail membership@clevelandart.org. Please recycle your printed magazine if you don't keep it forever.

Let's celebrate *Youth and Beauty: Art of the American Twenties*. As a member you have access to three very special member days to experience this outstanding exhibition at the Cleveland Museum of Art. Come by yourself, bring the whole family, or host friends—whatever your preference, there's a member day for you. And remember, members see it free!

Look Closely Wednesday July 18, 6:00–9:00. Enjoy a preview night with the curator.

Celebrate Friday, July 20, 5:00–9:00. Celebrate with friends at a members happy hour with cash bars, food, and music.

Bring the Family Sunday, July 22, 12:00–5:00. Bring the whole family for afternoon activities.

More details will be mailed in early July.

A GIFT THAT MAY COST YOU NOTHING

Did you know that life insurance can be an excellent tool for charitable giving? Life insurance can allow you to make a much larger gift to the Cleveland Museum of Art than you might otherwise be able to afford. Although the cost to you (your premiums) is relatively small, the amount the museum will receive (the death benefit) can be quite substantial. Further, the government encourages charitable giving by providing certain tax advantages.

You may give a fully paid-up policy you already own and get a deduction for an amount roughly equivalent to the cash surrender value. Alternatively, you may purchase a new policy designating the museum as the owner and beneficiary, and your annual premium payments will become tax deductible. You can also purchase a single-premium policy and deduct the full premium.

For more information about gifts of life insurance or other charitable planning tools, please contact Diane Strachan, CFRE, Director of Development, at 216-707-2585 or dstrachan@clevelandart.org.

PARKING UPDATES

Rates Adjusted Parking rates are going up modestly and also have been adjusted to allow more convenient pick-up/drop-off. Parking for 0 to 30 minutes is free; 30 minutes to 2 hours is \$6; each additional 30 minutes \$1 to a maximum daily fee of \$12. Visitors arriving after 5:00 pay a \$5 flat rate. Special event rates as posted.

New Benefit for Members No matter how long you stay, members always pay a \$5 flat rate.

In-Building Prepay and Credit Card Options

Visitors can now pay their parking fees at the tunnel pay station (cash or credit card), at the north entrance vestibule (credit card only), at the automated exit booth (credit card only), or by the staffed booth (cash or credit card).

NEW AT CLEVELANDART.ORG

British portrait miniatures

ClevelandArt.org/minatures

Featured conservation projects

ClevelandArt.org/art/conservation

The new Portrait of a Woman interactive presentation <http://goo.gl/wWTcC>

Behind-the-scenes info

[@ blog.clevelandart.org](http://blog.clevelandart.org)

Community Mural Project photos of artists at work <http://goo.gl/lqwue>

Video: Ingalls Library and Archives on the move [@ http://goo.gl/kRrQR](http://goo.gl/kRrQR)

MEETINGS AND SOCIAL ENGAGEMENTS

Let us help you create memories with an event at the Cleveland Museum of Art. Find out more about reserving the museum's meeting and event spaces and our local and authentic menus from executive chef Douglas Katz by contacting the museum's new director of catering, Sherri Schultz, at 216-707-6834 or events@clevelandart.org.

JULY

| SUN 10-5 | MON closed | TUE 10-5 | WED 10-9 | THU 10-5 | FRI 10-9 | SAT 10-5 |
|---|---|---|---|--|--|---|
| 1 Exhibition Opens <i>Youth and Beauty</i> T Highlights Tour 1:30 Silent Films with Live Music 2:00 <i>Laurel & Hardy</i> program Exhibition Tour 2:30 <i>Youth and Beauty</i> T | 2 Museum closed | 3 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T | 4 Museum closed | 5 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T | 6 My Very First Art Class begins 10:00 or 11:15 R\$ Highlights Tour 1:30 Silent Film with Live Music 7:00 <i>Show People</i> \$ | 7 Art Classes begin 10:00 or 1:00 Children and teens R\$ Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T |
| 8 Art Cart <i>Artists of Our Region</i> 1:00 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T | 9 Museum closed  | 10 Art in the Afternoon 1:15 R Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T | 11 Talk 1:30 <i>Art in Focus</i> Book Club Begins 1:30 <i>The Great Gatsby</i> R\$ Exhibition Tour 7:00 <i>Youth and Beauty</i> T Film 7:00 <i>Marina Abramovic: The Artist Is Present</i> \$ | 12 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T | 13 Highlights Tour 1:30 Exhibition Tour 6:30 <i>An Insider Look at Youth and Beauty</i> Mark Cole T Film 7:00 <i>Gerhard Richter Painting</i> \$ | 14 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T |
| 15 Highlights Tour 1:30 Film 1:30 <i>Gerhard Richter Painting</i> \$ Exhibition Tour 2:30 <i>Youth and Beauty</i> T | 16 Museum closed | 17 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T | 18 Talk 1:30 <i>Art in Focus</i> Member Day 6:00-9:00 <i>Youth and Beauty</i> curator preview Exhibition Tour 7:00 <i>Youth and Beauty</i> T Film 7:00 <i>Our Dancing Daughters</i> \$ | 19 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T | 20 Highlights Tour 1:30 Member Day 5:00-9:00. <i>Youth and Beauty</i> happy hour Film 6:30 <i>Dave Filipi presents Rare Baseball Films: The Newsreels</i> \$ | 21 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T |
| 22 Member Day 12:00-5:00. <i>Youth and Beauty</i> family day Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T | 23 Museum closed | 24 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T | 25 Talk 1:30 <i>Art in Focus</i> Exhibition Tour 7:00 <i>Youth and Beauty</i> T Film 7:00 <i>Bruce Posner presents I'll Take Manhattan: Strand, Sheeler, and Steiner</i> \$ | 26 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T | 27 Highlights Tour 1:30 Exhibition Tour 6:30 <i>Silence and Solitude in City and Country</i> Stephanie Foster T Film 7:00 <i>The Mill and the Cross</i> \$ | 28 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T |
| 29 Highlights Tours 1:30 Lecture 2:00 <i>Youth and Beauty: Regarding the Real 1920s</i> Teresa Carbone T Exhibition Tour 2:30 <i>Youth and Beauty</i> T | 30 Museum closed | 31 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T |  <p>Baseball Films Stan Musial makes contact</p> | | | |

ONLINE CALENDAR

Sortable online calendar at ClevelandArt.org/calendar

AUGUST

SUN 10-5

MON closed

TUE 10-5

WED 10-9

THU 10-5

FRI 10-9

SAT 10-5

\$ Admission fee

R Reservation required

T Ticket required

M Members only

1

Talk 1:30 *Art in Focus*

Exhibition Tour 7:00

Youth and Beauty **T**

Film 7:00 *Sadie Thompson* **\$**

2

Highlights Tour 1:30

Exhibition Tour 2:30

Youth and Beauty **T**

3

My Very First Art Class begins 10:00 **R\$**

Highlights Tour 1:30

Film 6:45 *The Vintner's Luck* **\$**

4

Highlights Tour 1:30

Exhibition Tour 2:30

Youth and Beauty **T**

5

Highlights Tour 1:30

Architectural Tour
2:00 *1920s Cleveland Landmarks* **R\$**

Exhibition Tour 2:30
Youth and Beauty **T**

6

Museum closed

7

Highlights Tour 1:30

Exhibition Tour 2:30
Youth and Beauty **T**

8

Open House 12:00-6:00 Teacher Resource Center

Talk 1:30 *Art in Focus*

Lecture 6:30 *Hot! Hot! Hot!* Gloria Swanson and *1920s Photography* Barbara Tannenbaum

Exhibition Tour 7:00
Youth and Beauty **T**

Film 7:00 *Inventing Our Life: The Kibbutz Experiment* **\$**

9

Highlights Tour 1:30

Exhibition Tour 2:30
Youth and Beauty **T**

10

Highlights Tour 1:30

Film 7:00 *The Gold Rush* **\$**

11

Highlights Tour 1:30

Exhibition Tour 2:30
Youth and Beauty **T**



Mark of Zorro Fairbanks swashbuckles



Man Ray Shorts Cinema Surreal

12

Art Cart *Artists of Our Region* 1:00

Highlights Tour 1:30

Exhibition Tour 2:30
Youth and Beauty **T**

13

Museum closed

14

Art in the Afternoon 1:15 **R**

Highlights Tour 1:30

Exhibition Tour 2:30
Youth and Beauty **T**

15

Talk 1:30 *Art in Focus*

Library Program 6:30

Exhibition Tour 7:00

Youth and Beauty **T**

Film 7:00 *The Mark of Zorro* **\$**

16

Highlights Tour 1:30

Exhibition Tour 2:30 *A Musical Romp Through the 1920s* Tom Welsh **T**

17

Highlights Tour 1:30

Film 7:00 *Oscar-Nominated Animated Short Films 2012* **\$**

18

Highlights Tour 1:30

Exhibition Tour 2:30
Youth and Beauty **T**

19

Highlights Tours 1:30

Exhibition Tour 2:30
Youth and Beauty **T**

20

Museum closed

21

Highlights Tour 1:30

Exhibition Tour 2:30
Youth and Beauty **T**

22

Talk 1:30 *Art in Focus*

Exhibition Tour 7:00

Youth and Beauty **T**

Film 7:00 *Keyhole* **\$**

23

Highlights Tour 1:30

Exhibition Tour 2:30
Youth and Beauty **T**

24

Highlights Tour 1:30

Silent Film with Live Music 7:00 *Safety Last* **\$**

25

Highlights Tour 1:30

Exhibition Tour 2:30
Youth and Beauty **T**

26

Highlights Tour 1:30

Exhibition Tour 2:30
Youth and Beauty **T**

27

Museum closed

28

Highlights Tour 1:30

Exhibition Tour 2:30
Youth and Beauty **T**

29

Talk 1:30 *Art in Focus*

Library Program 6:30

Exhibition Tour 7:00

Youth and Beauty **T**

Films 7:00 *Sherlock, Jr.* preceded by Man Ray shorts **\$**

30

Highlights Tour 1:30

Exhibition Tour 2:30
Youth and Beauty **T**

31

Highlights Tour 1:30

Film Double Feature 6:15 *The Call of Cthulhu* & *The Whisperer in Darkness* **\$**



THE CLEVELAND
MUSEUM OF ART

11150 East Boulevard
University Circle
Cleveland, Ohio
44106-1797

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Wednesday, Friday
10:00-9:00
Closed Monday

**Administrative
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1-877-262-4748

Box Office

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1-888-CMA-0033
Fax 216-707-6659
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membership@clevelandart.org
Museum Store
216-707-2333

**Ingalls Library
Summer Hours**

Tuesday-Friday
10:00-5:00
Reference desk:
216-707-2530

Parking Garage

0-30 minutes free;
\$6 for 30 minutes to
2 hours; then \$1 per
30 minutes to \$12
max. \$5 after 5:00



**YOUTH AND
BEAUTY P. 4**



WELCOME SONYA P. 7



**DIY PHOTOBOKS
P. 8**



**MEDIEVAL
MASTERPIECES
P. 13**



**URBAN CULTURAL
VISION P. 19**



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